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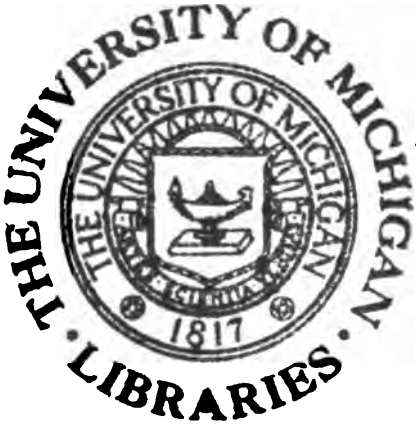

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Graded Masterpieces in Pianoforte Compositions

Edited by

KARL KLAUSER

With an Introduction by

GEORGE FROGTOR

Of The New England Conservatory of Music

KARL KLAUSER

Born in 1823, of Swiss parentage in St. Petersburg, Russia. Has international fame as editor and compiler of classics and modern compositions. He came to New York in 1850, and in 1856 went to Farmington, Conn., where he was for many years musical director in Miss Porter's School. With Theodore Thomas and J. K. Paine he successfully edited various compilations of music, including the compositions of Beethoven, Mozart, Field and Wagner.

Volume I

INSTRUMENTAL

Musicians' League of America

Boston Chicago

1913

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Graded Masterpieces in Pianoforte Compositions

Edited by

KARL KLAUSER

With an Introduction by

GEORGE PROCTOR

Of The New England Conservatory of Music

Also Special Copyrighted Compositions Written Exclusively for this Work by the Following American Composers

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INSTRUMENTAL

Musicians' League of America

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INTRODUCTION

MUSICIANS' LEAGUE OF AMERICA

Gentlemen: In issuing a second edition of your remarkable collection of music you but acknowledge the worth placed upon the publication by the music lovers of our country. That the value is high, and the work of the able editor, Mr. Klauser, is appreciated, is evident. He has shown intimate knowledge of the literature of music, and most excellent taste in his selections.

It should be a source of gratification to every American who has at heart the welfare and cultivation of music in this broad land to know that the demand for the best is steadily increasing.

If a love for, and appreciation of true art can be made a part of the life of a people, then, and only then, is the standard of a country raised.

A superior cultivation restricted to a few, rarely helps toward a healthy betterment of the land at large.

Being an American, I am indeed glad to see the names of so many of my fellow-countrymen among the list of contributors, and that so large a number may be given is significant of the wide-spread interest in native talent.

With my sincerest wishes for the success of this edition,

I remain, Gentlemen,

Yours very truly,

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GRADED SYNOPSIS

In the following Graded Synopsis the entire contents of this remarkable collection of music has been arranged in groups, beginning with those numbers which offer no technical difficulties, and graded from that point up to a group marked "Difficult." To play properly the numbers in this last group requires considerable pianistic ability, yet they offer no obstacle to the virtuoso. On the other hand, the groups "Easy" and "Moderately Easy" present practically no technical difficulties, while all the rest are well suited to the use of amateurs.

In preparing the Synopsis there were taken into account, *first*, the technical difficulty of the piece *at the tempo indicated; second*, the facility of execution afforded by a large number of selections through their "pianistic" qualities, the notes lying well under the fingers and demanding only what may be called conventional technique; *third*, the undeniable difficulty to many students and amateurs of the keys with many sharps or flats; and *fourth*, the difficulty of interpretation of certain pieces, not otherwise difficult, arising from deeply intellectual or abstruse or eccentric characteristics which demand the virtuoso mind, although not, perhaps, the virtuoso fingers.

Technical difficulty is largely a matter of velocity, and there are many pieces which can be rendered with good effect at a slower tempo than that called for by the composer. A large number of such pieces have been included in this Synopsis not only in their proper group, but also in an easier group (in the latter case preceded by an asterisk).

The chief use of the Synopsis will be to enable the player to select pieces within his technical ability. If he can play any given piece, the other pieces of the group will, probably, be also possible for him. Again, he will be enabled to select for sight reading easier grades than those he can render after practice and study. But, as each group is arranged in the order of the pages, it is a comparatively simple matter to ascertain the grade of any given piece by examining the successive groups for its page number.

Throughout the Synopsis the many numbers of a religious character or containing the devotional idea have been distinguished by the word Sacred, especially for the guidance of those who use the collection on Sunday.

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GRADED SYNOPSIS

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Arthur Foote

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ARTHUR FOOTE

ARTHUR FOOTE was born March 5, 1853, in Salem. He began as a boy the study of music and at the age of fifteen joined the harmony class under Stephen A. Emery at the New England Conservatory of Music, continuing these studies during his preparation for college.

He entered Harvard in 1870, and graduated in 1874. While in college he took the courses of Prof. John K. Paine, and immediately on his graduation began lessons on the pianoforte and organ with B. J. Lang, and in counterpoint, canon, free composition, and fugue with Prof. Paine, receiving the degree of A. M. in music in 1875.

He has been organist at the First Unitarian Church, Boston, since 1878.

His first publicly performed composition was a trio for the pianoforte, violin, and violoncello in C minor, Op. 5, which he brought out in 1882. This composition has been on many concert programmes in this country, and was played in 1887 at the Saturday Popular Concerts in London. During the season of 1890 his sonata in G minor for piano and violin was played at the Kneisel Concerts in Boston, and in February, 1891, the same organization brought out his quartet for pianoforte and strings in C major, Op. 23.

A suite in E major for strings, Op. 12, was his first orchestral work, and was first played by the Boston Symphony Orchestra at a Young People's Popular Concert, in May, 1886; afterwards in Chicago, New York, London, and at the World's Fair Concerts in 1893.

In 1887 his overture for orchestra, *In the Mountains*, was given at one of the Boston Symphony Concerts, under Gericke. This same overture was also produced at the Concert of American Music at the Paris Exhibition in 1889, at Aren's Concerts of American Compositions at Berlin and other places in Germany in 1891, besides, perhaps, at a dozen or so concerts in this country. In 1889 a second suite for strings was also performed by the Boston orchestra, and also, in 1891, *Francesca da Rimini*, a symphonic prologue.

His other larger compositions are: Concerto for violoncello and orchestra in G minor, Op. 33; two string quartets, in G minor, Op. 4, and in E major, Op. 32; two suites for piano, in D minor, Op. 15, and C minor, Op. 30; suite in E major for a string orchestra, Op. 63, and a pianoforte trio, Op. 65, both published in 1909; *The Farewell of Hiawatha*, a ballad for men's chorus, baritone solo, and orchestra; *The Wreck of the Hesperus* and *The Skeleton in Armor*, two ballads for mixed chorus and orchestra. In addition to these are a number of piano compositions, about thirty songs, and compositions for church uses. In 1905 he published "Modern Harmony in its Theory and Practice," and in 1907 he collaborated with Walter R. Spalding in the publication of a key to the 501 exercises contained in "Modern Harmony." He also wrote in 1908 a "Theory of Music."

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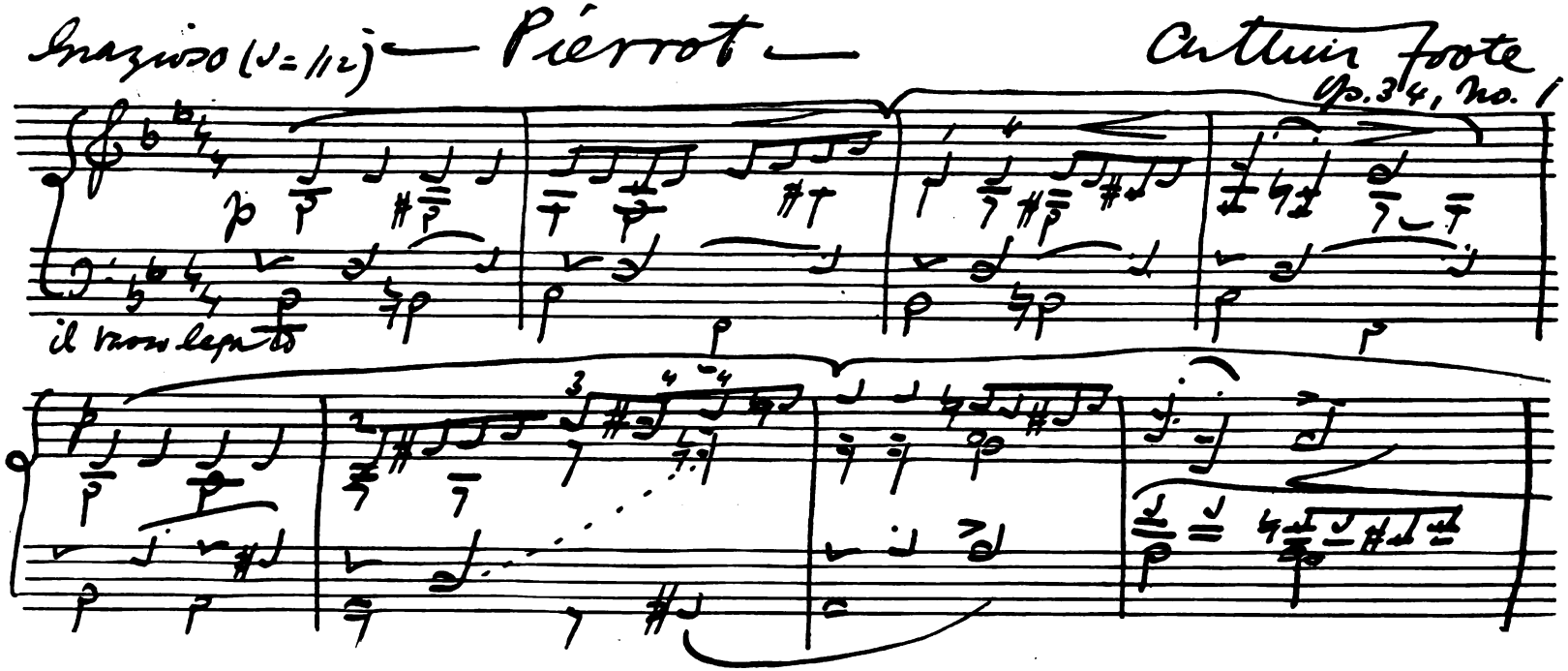

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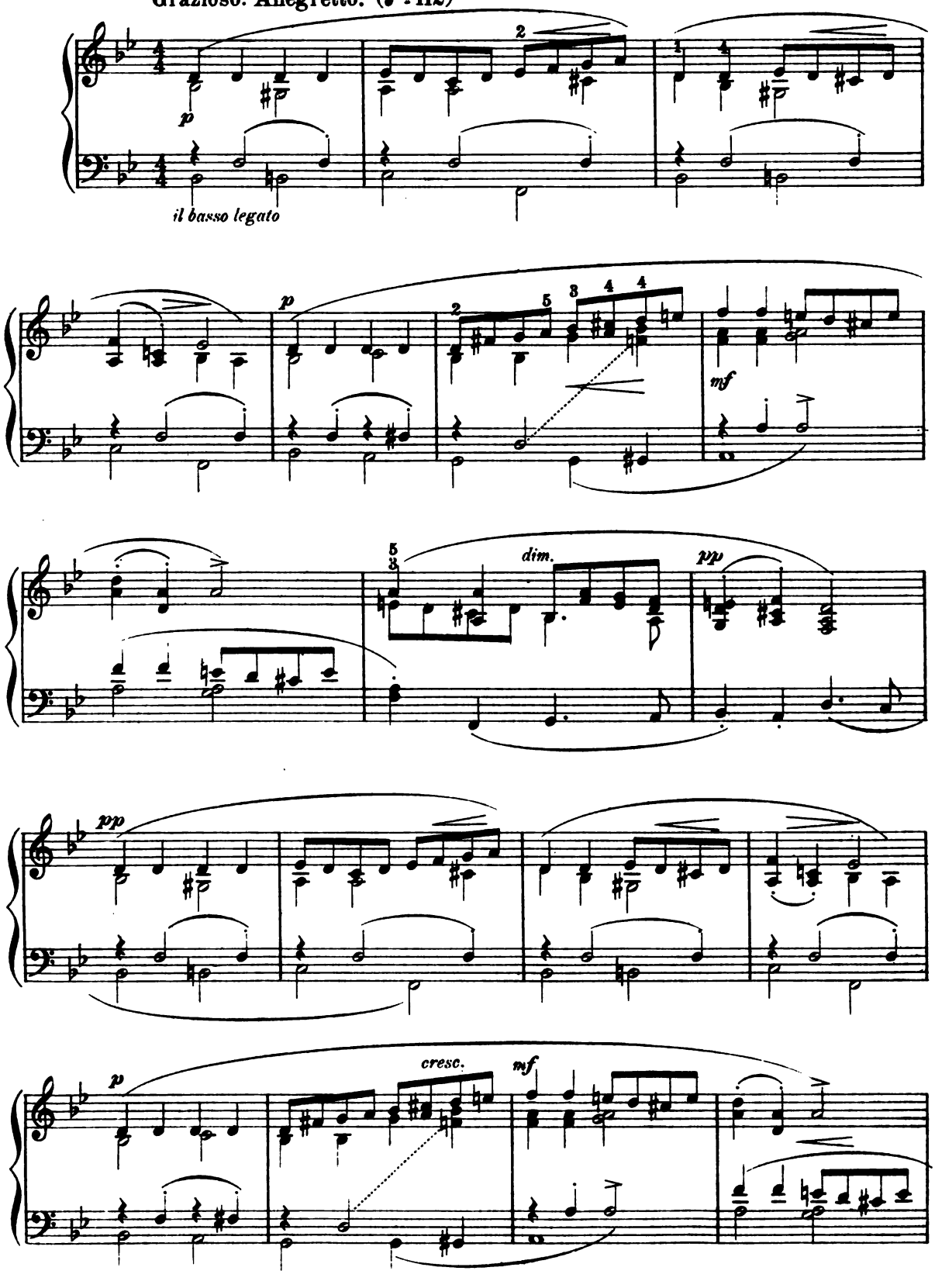
I.
Pierrot.

ARTHUR FOOTE Op.34, №1.

Grazioso: Allegretto. (♩ = 112)



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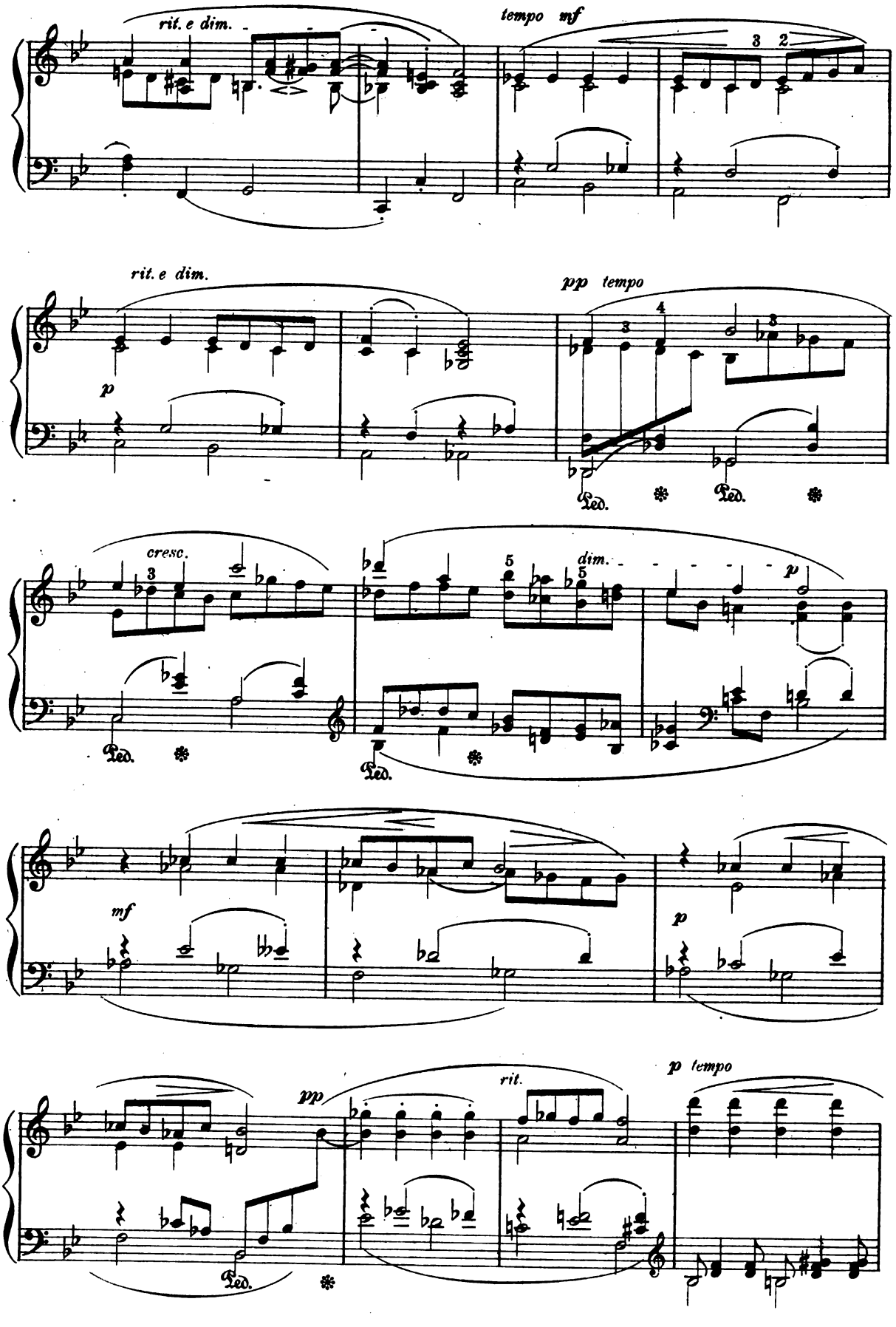

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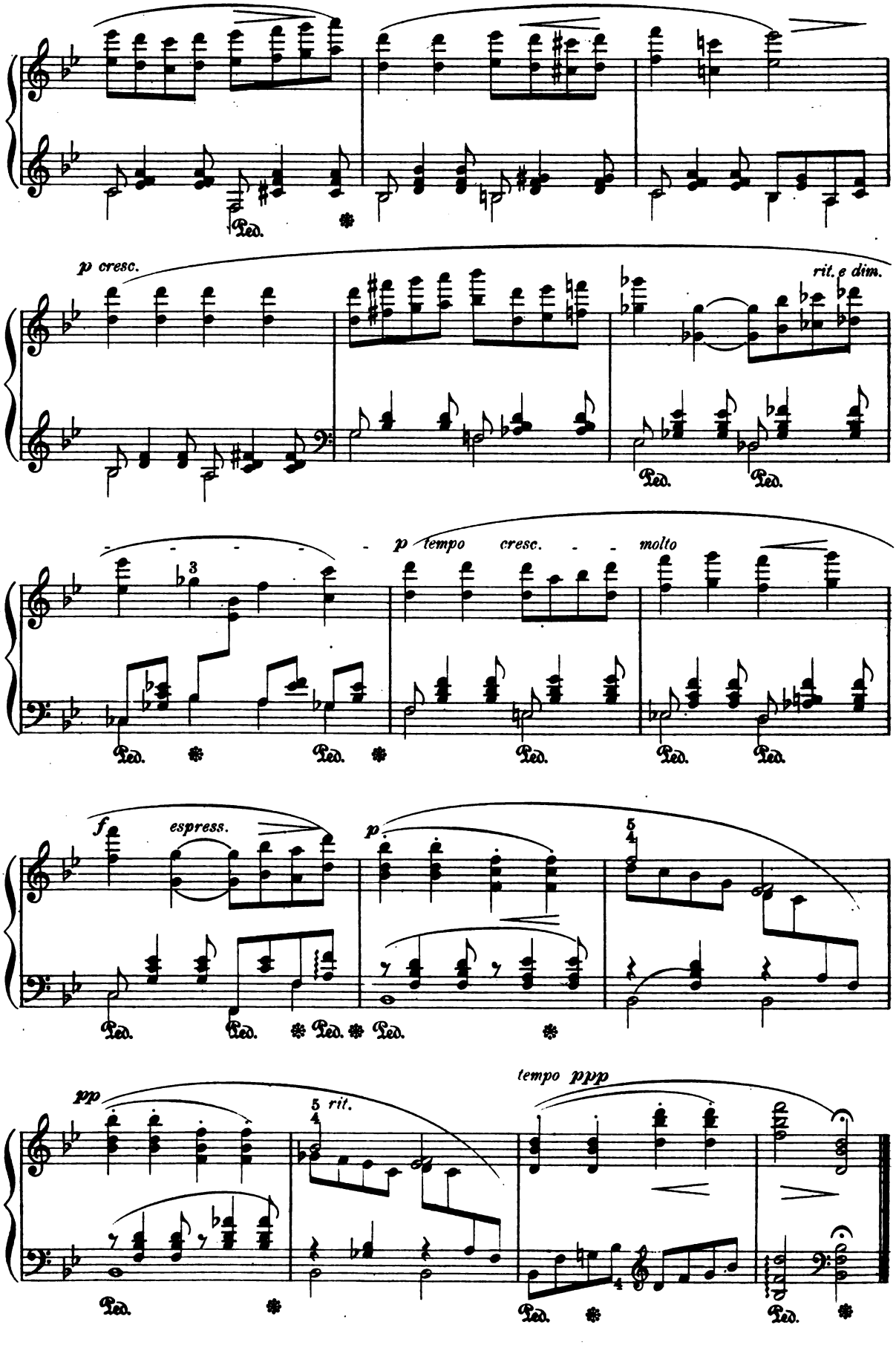

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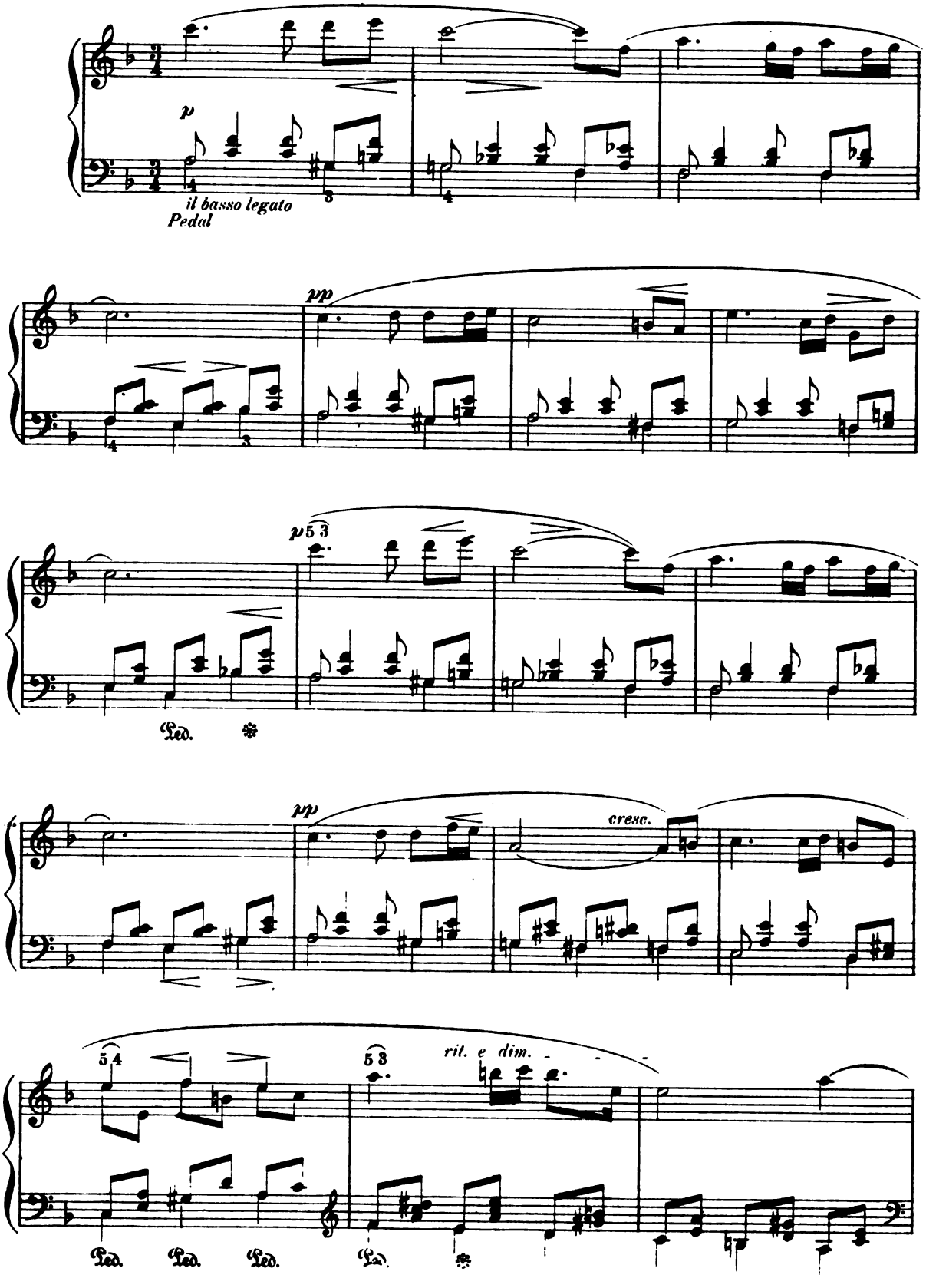
II.
Pierrette.

Andantino ma con moto. (♩ = 76.)

ARTHUR FOOTE Op.34, №2.



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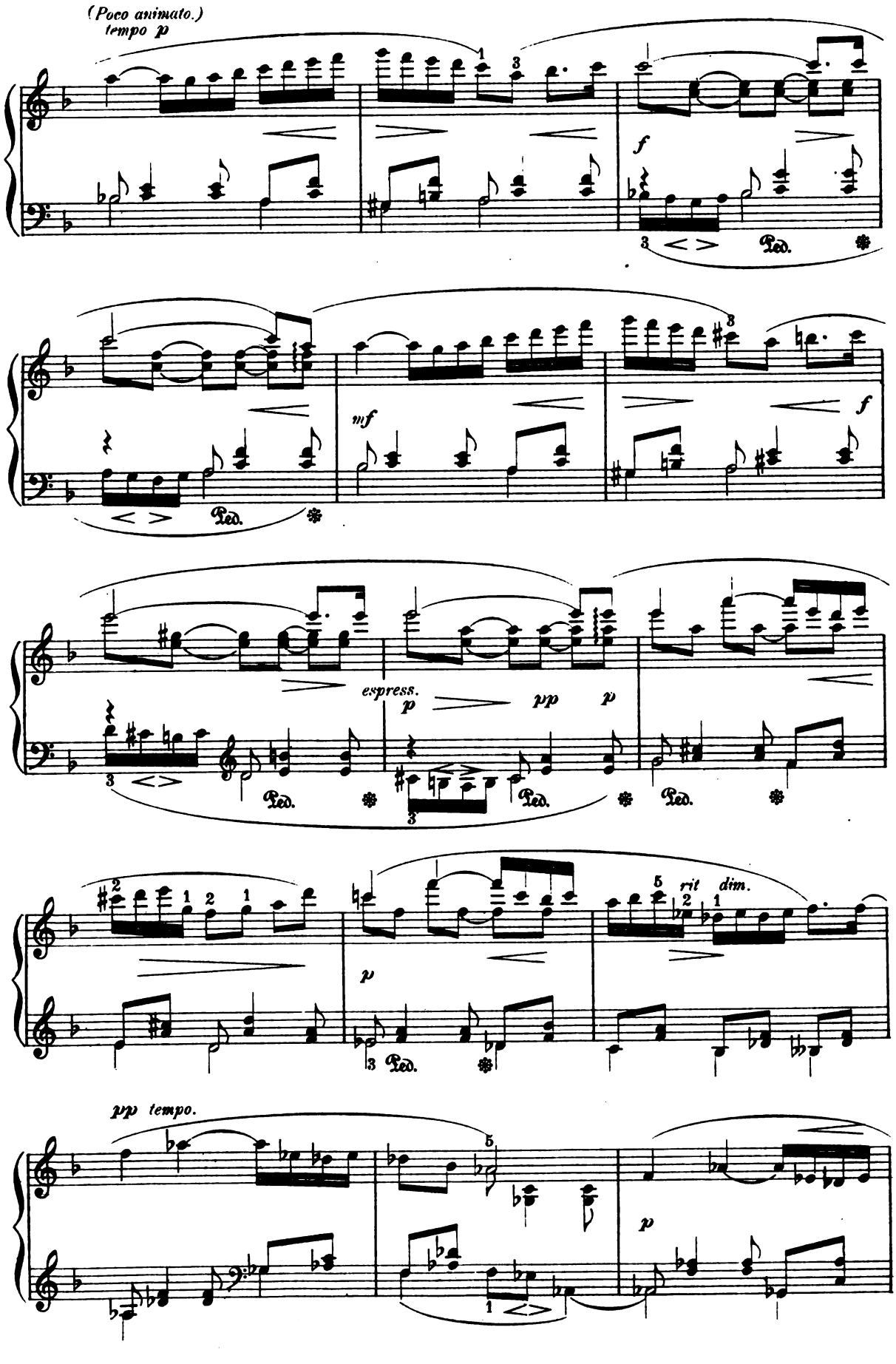

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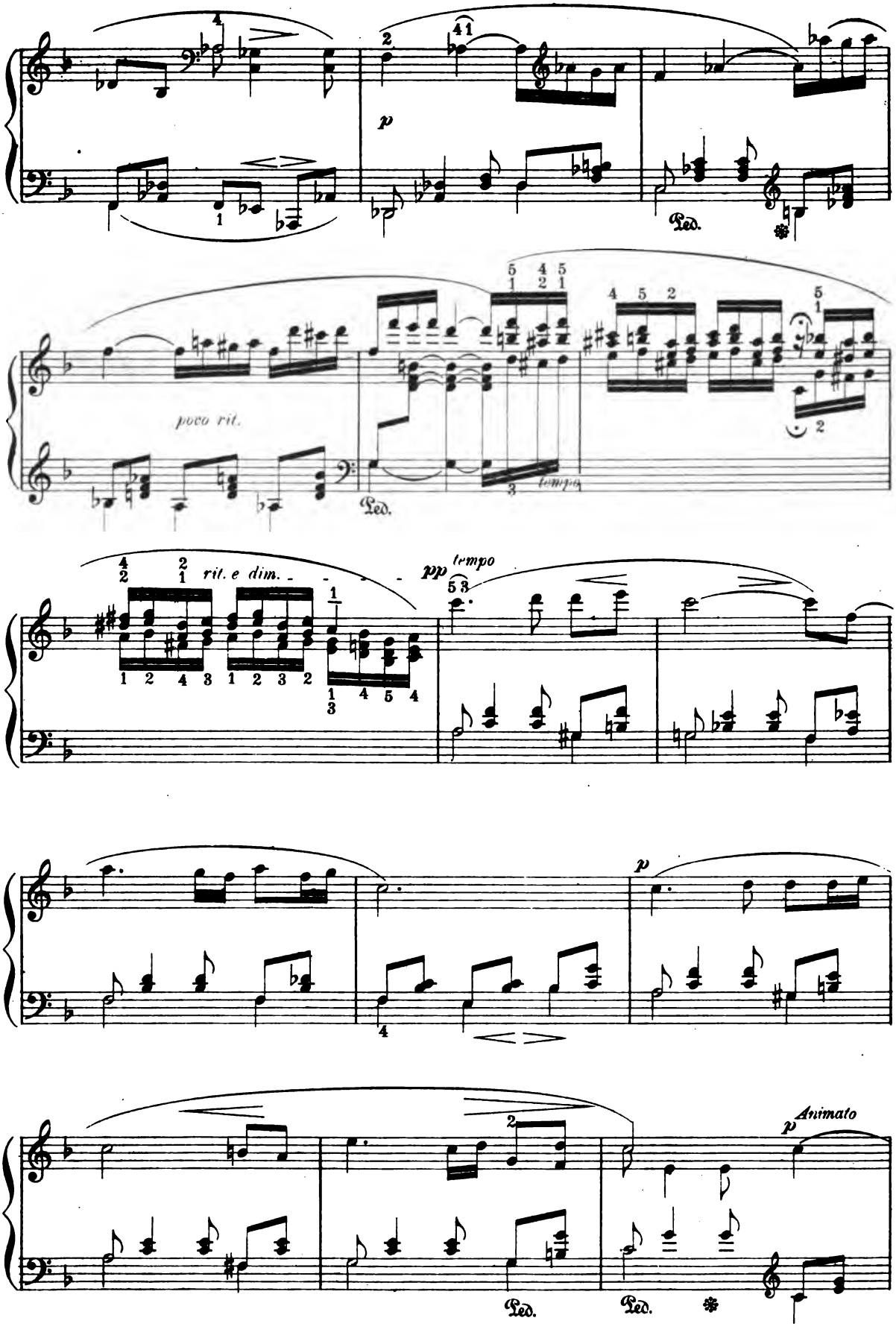

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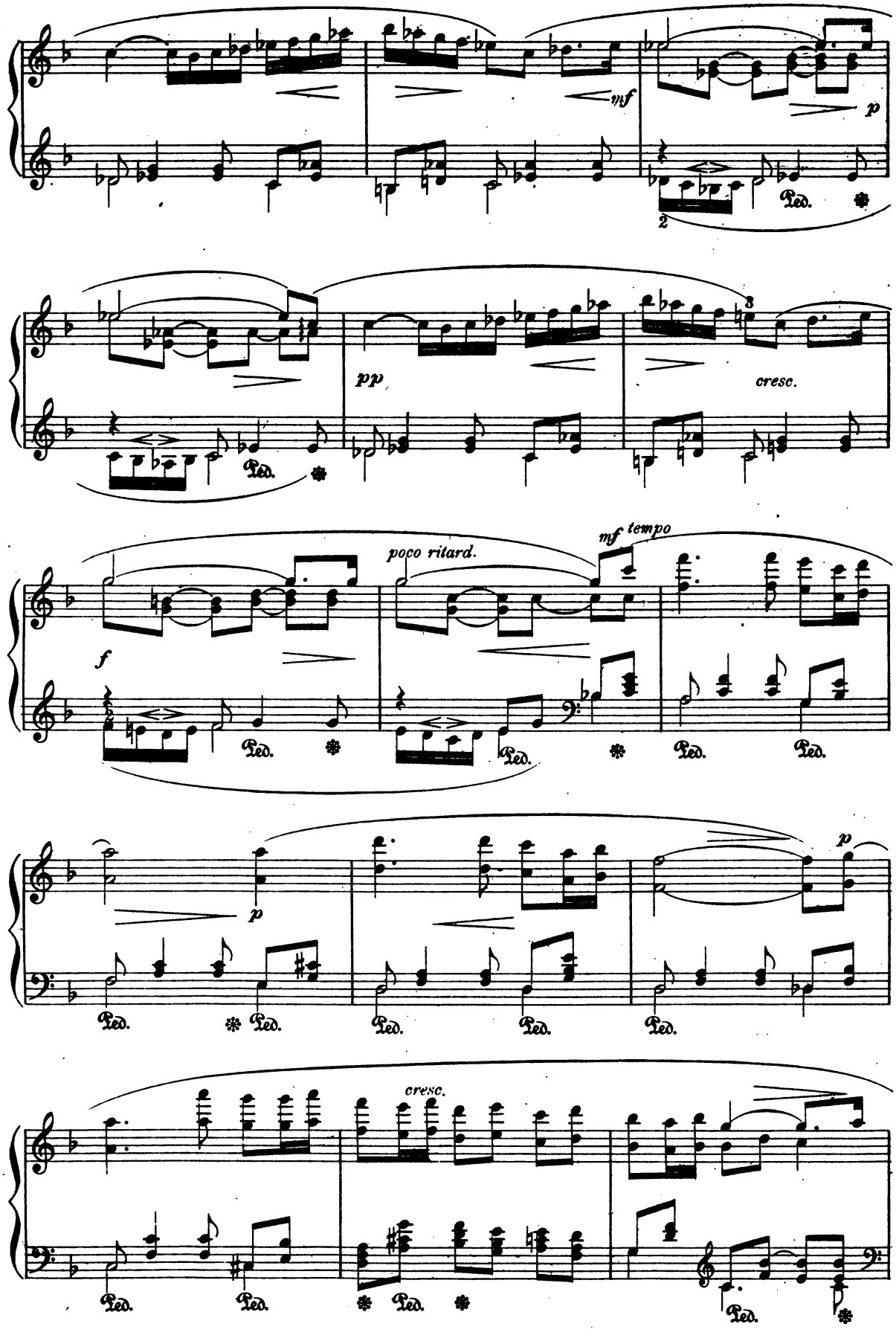

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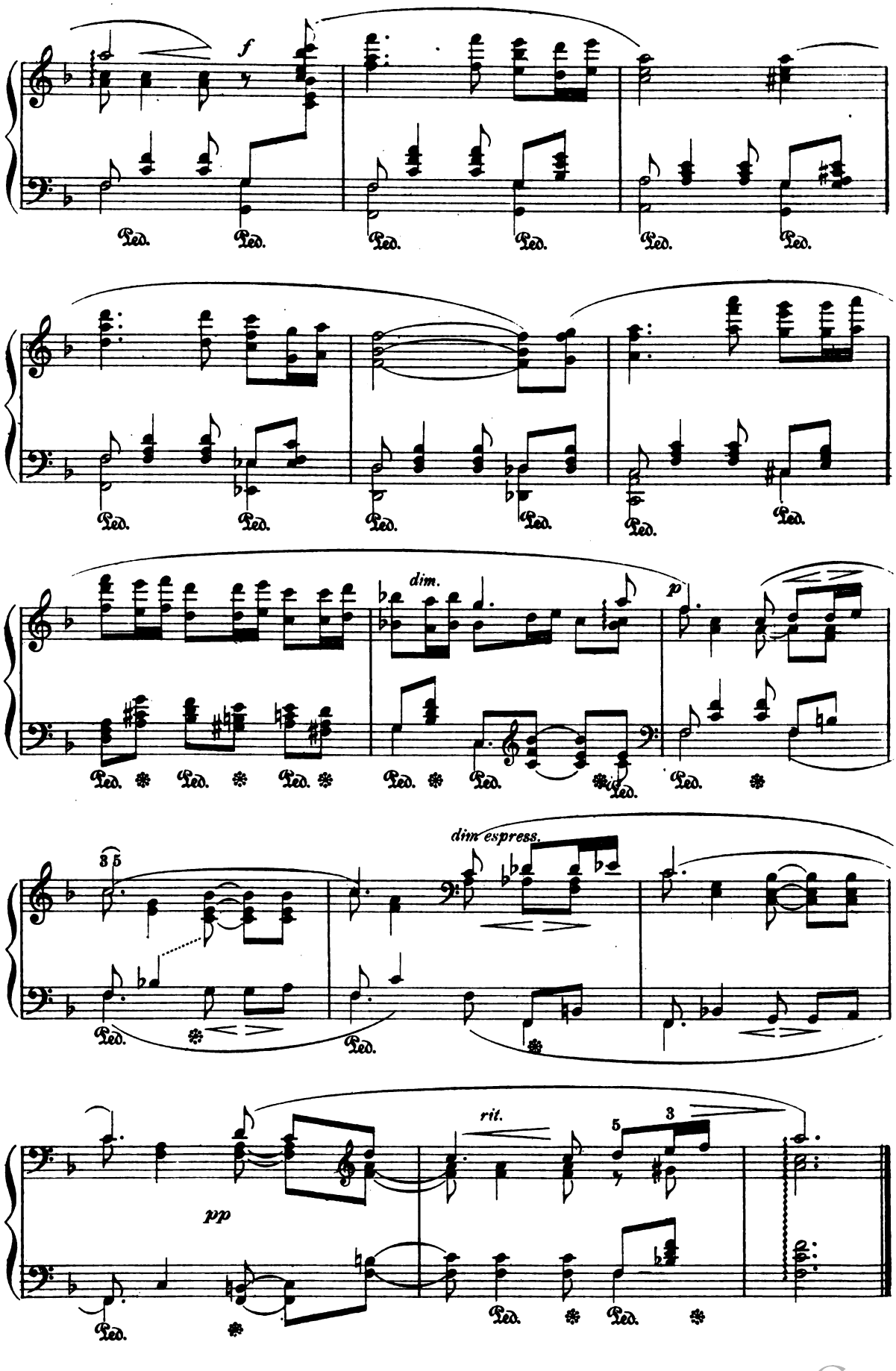

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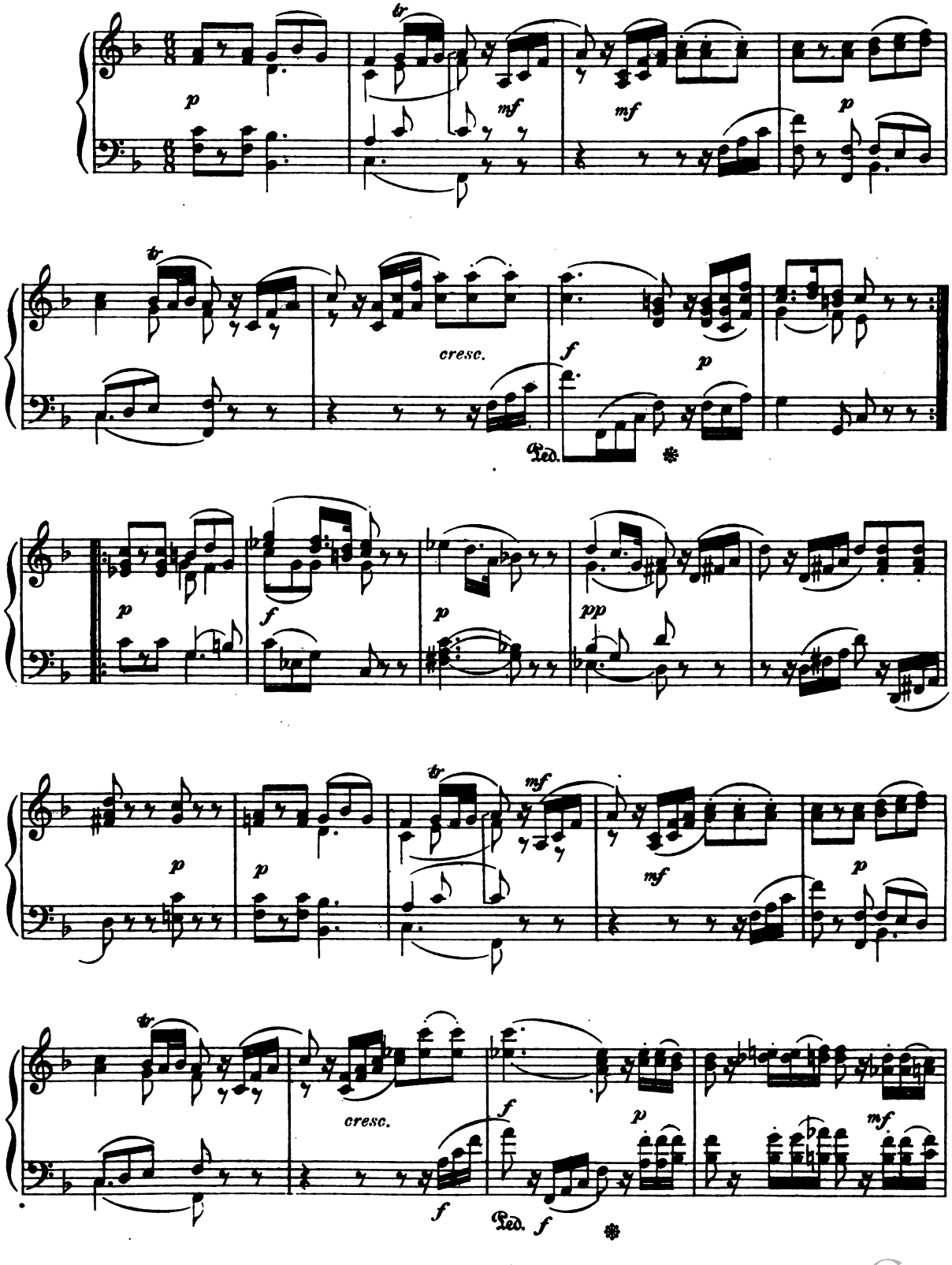
Andante

from the

STRING QUARTET in D MINOR.

W. A. MOZART.



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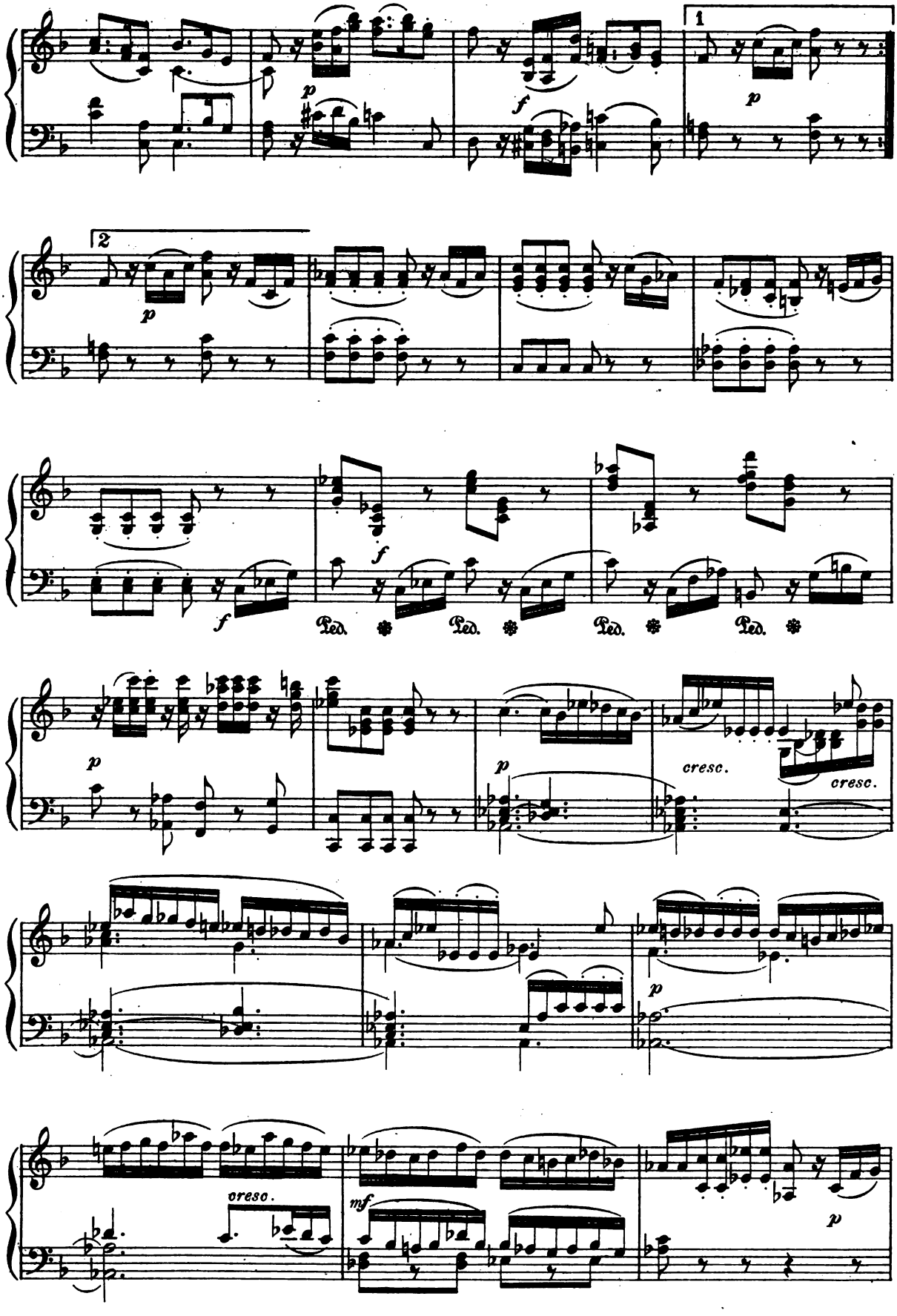

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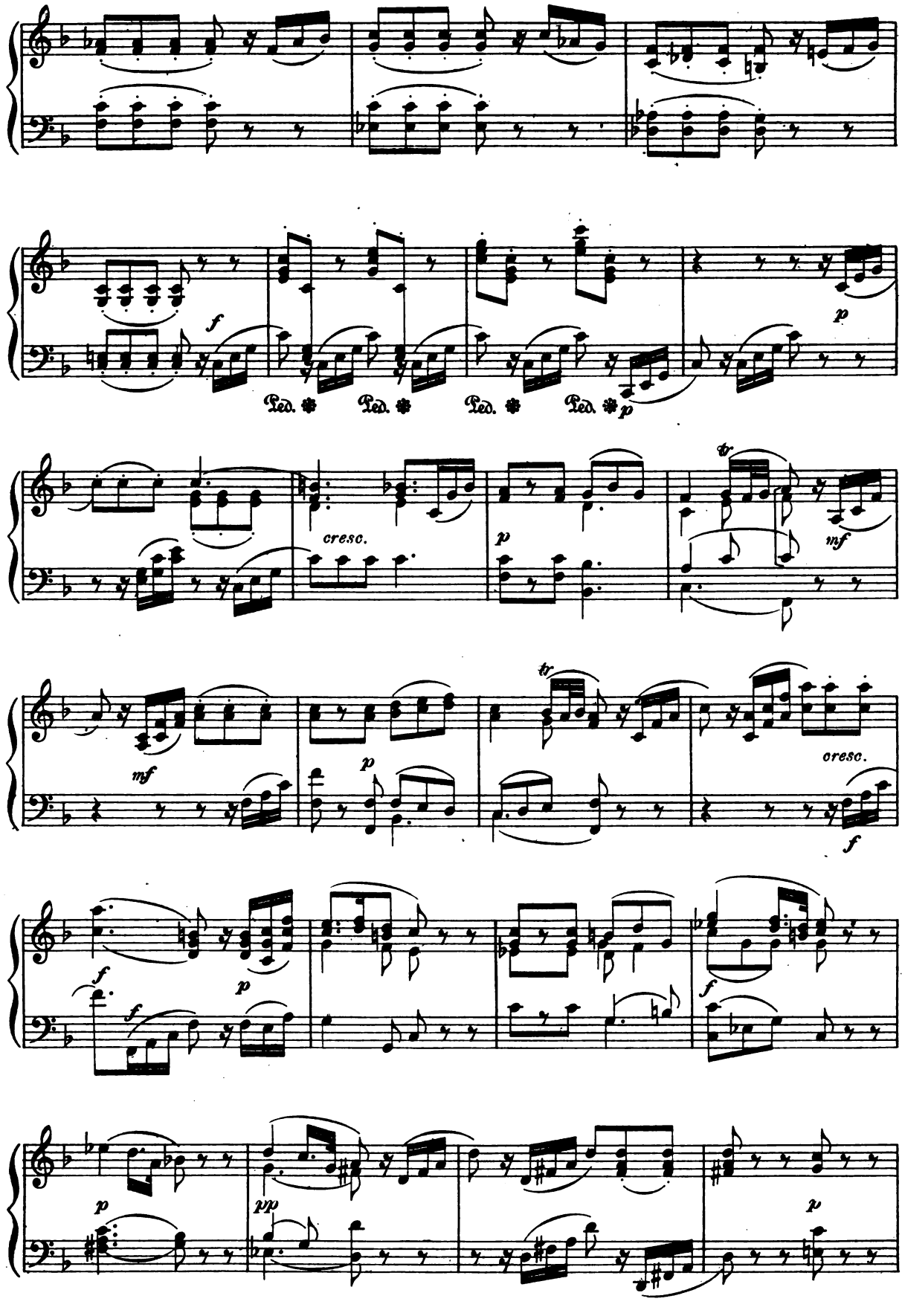

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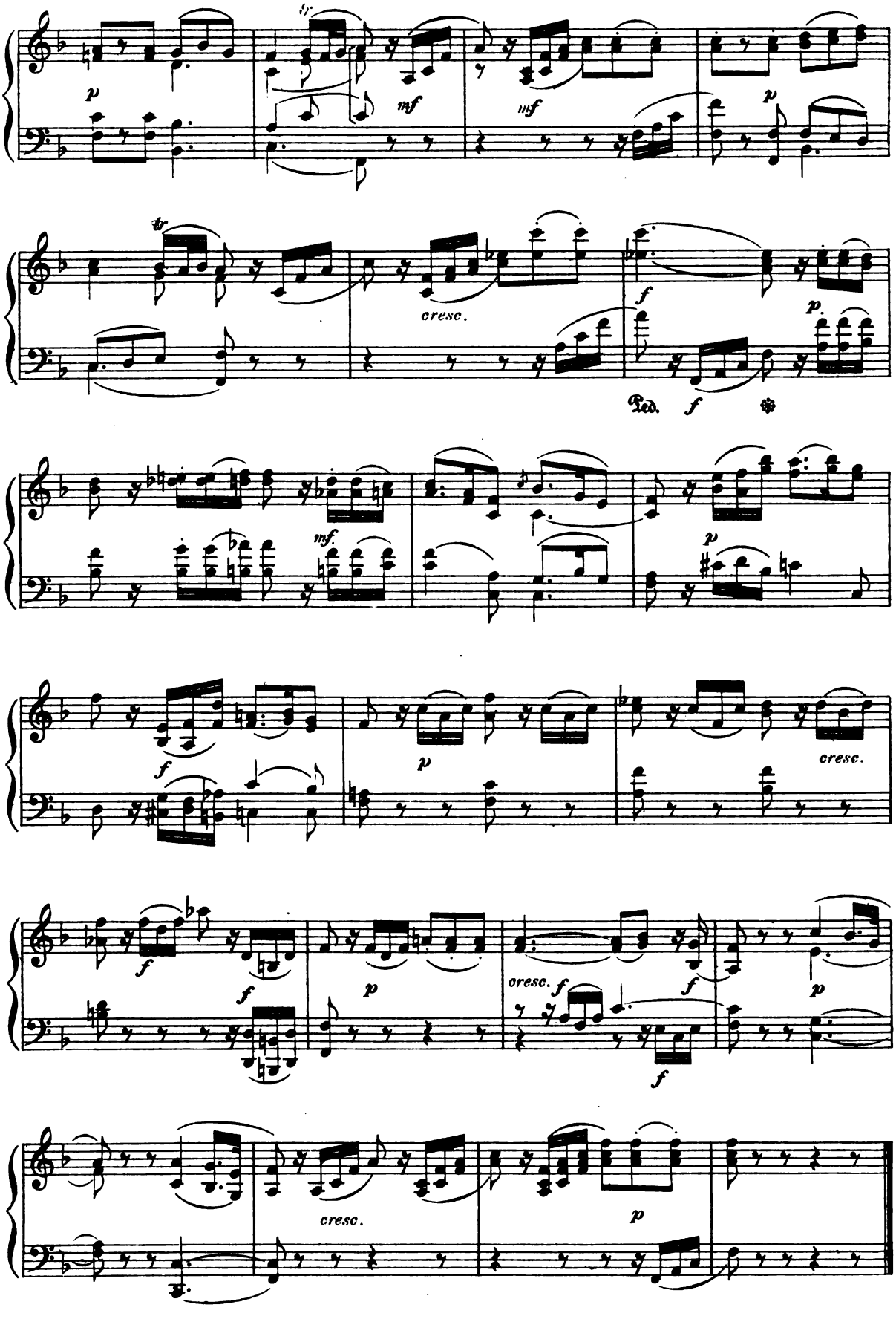

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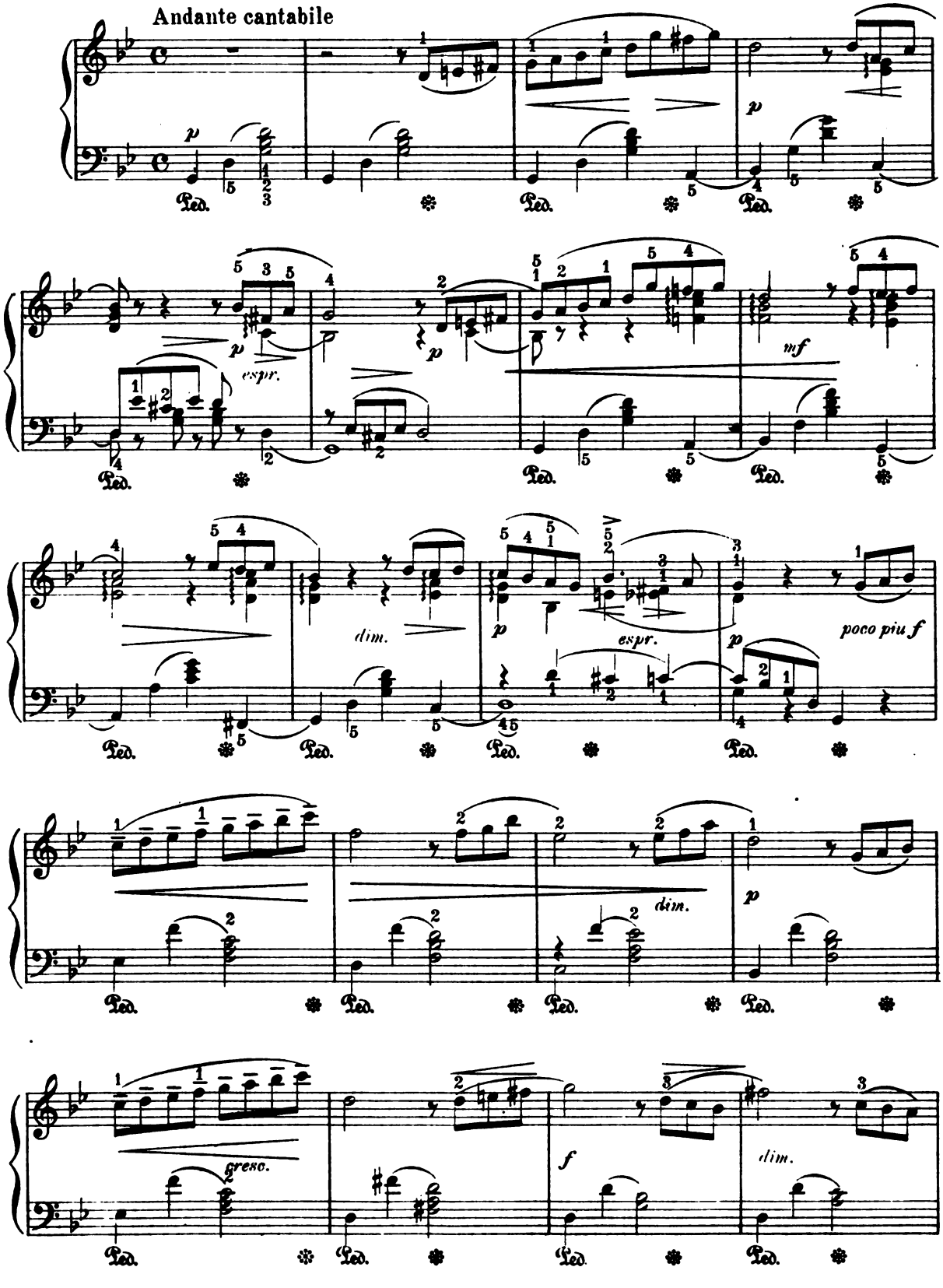
June.

BARCAROLE.

P. TSCHAÏKOWSKY, Op. 37. №6.



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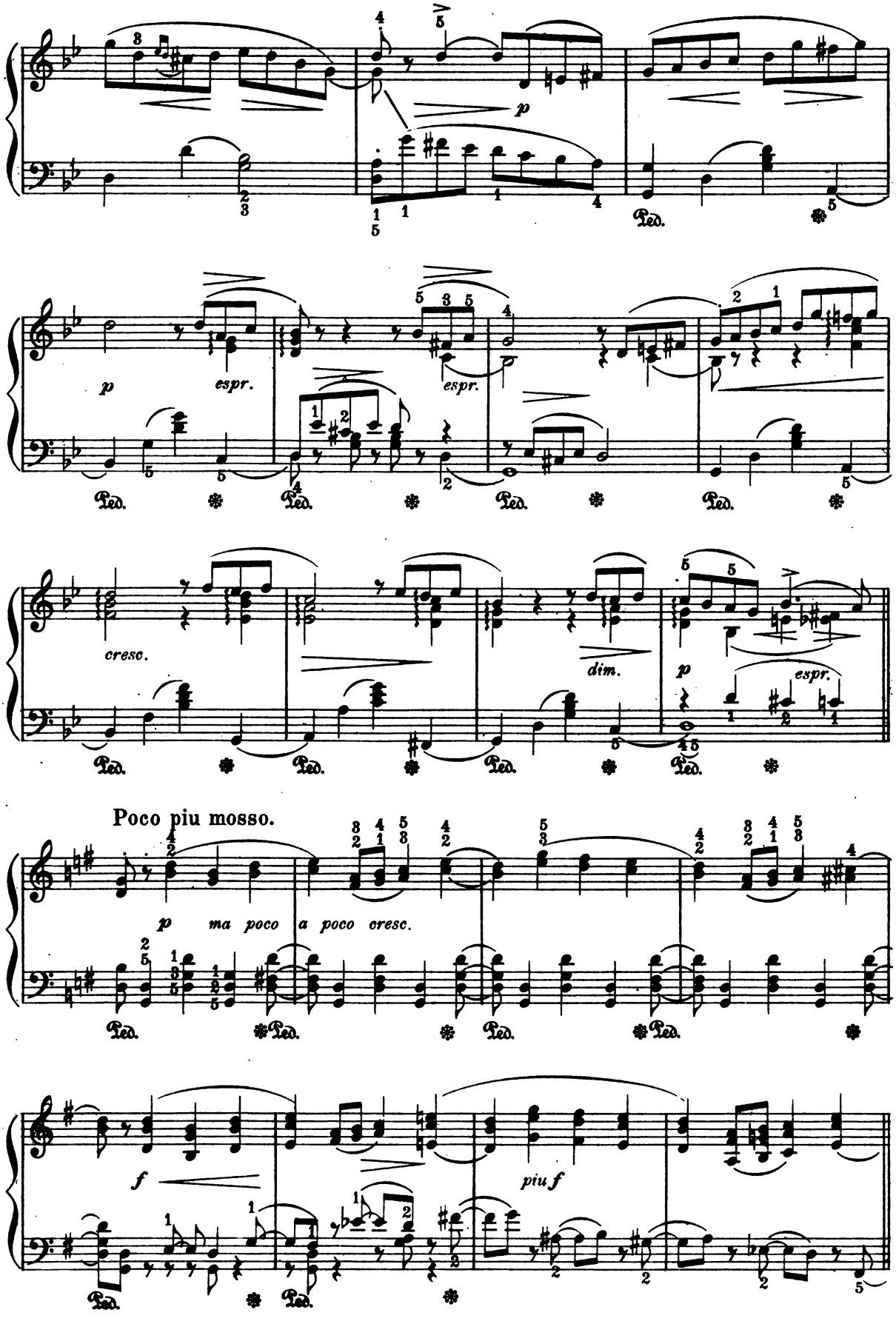

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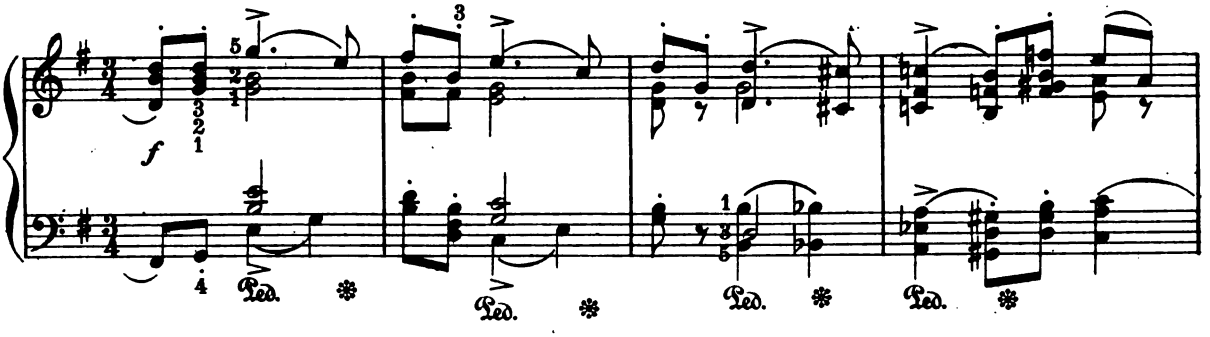
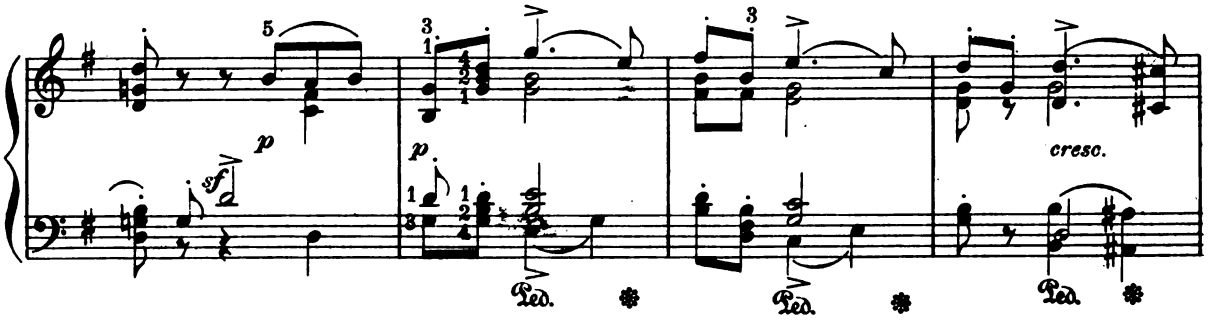
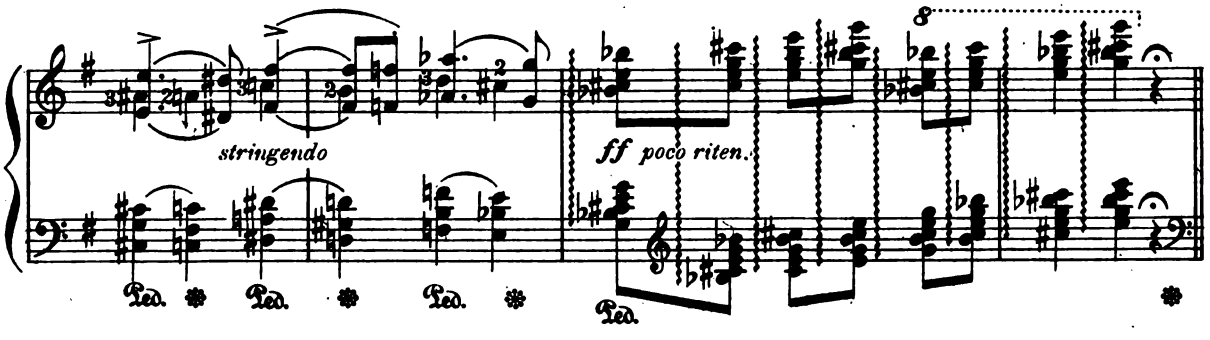
Allegro giocoso.

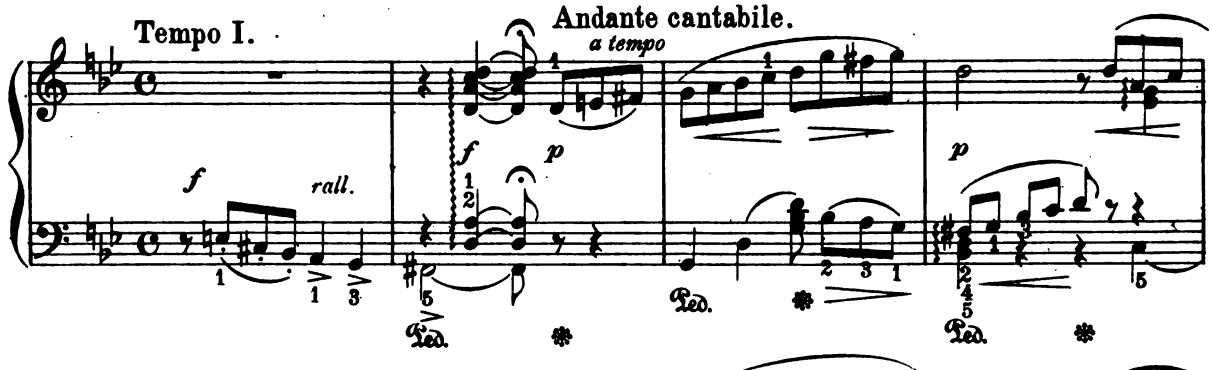


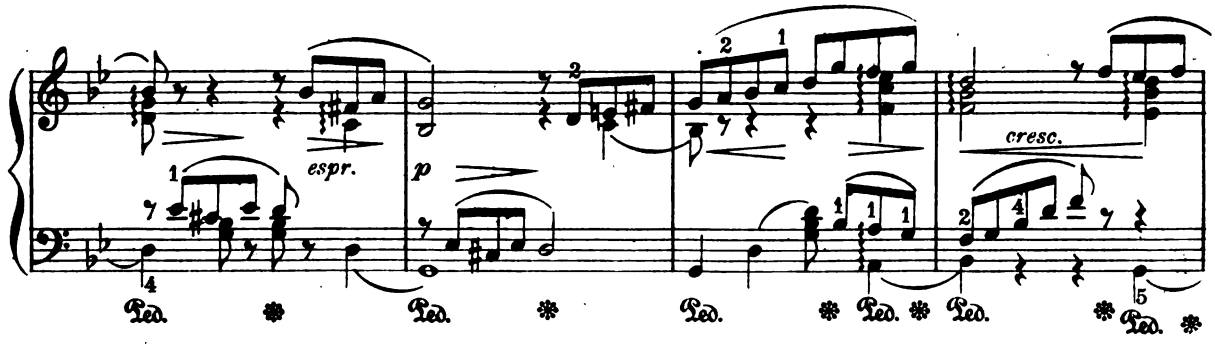




Tempo I.

Andante cantabile.





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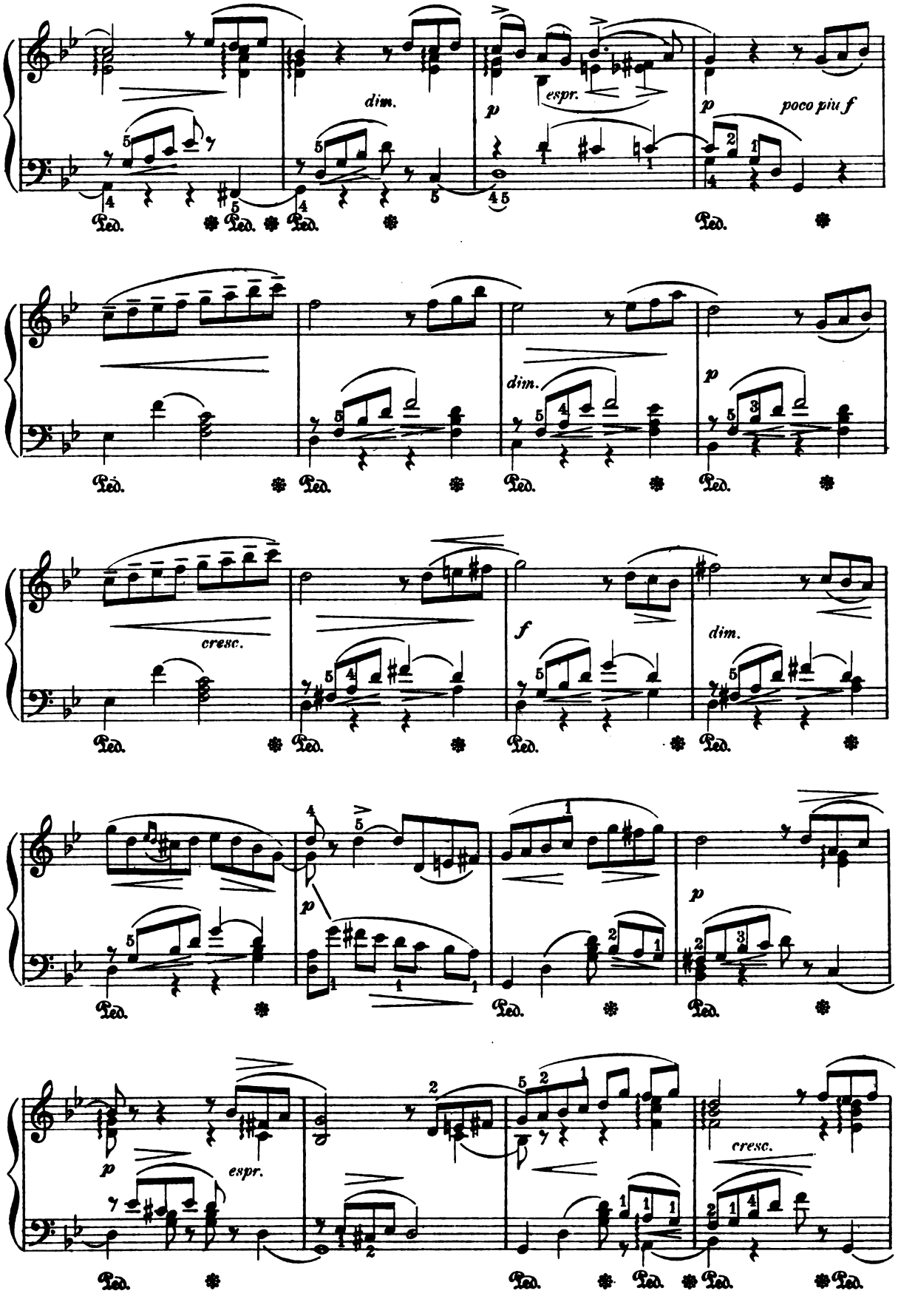

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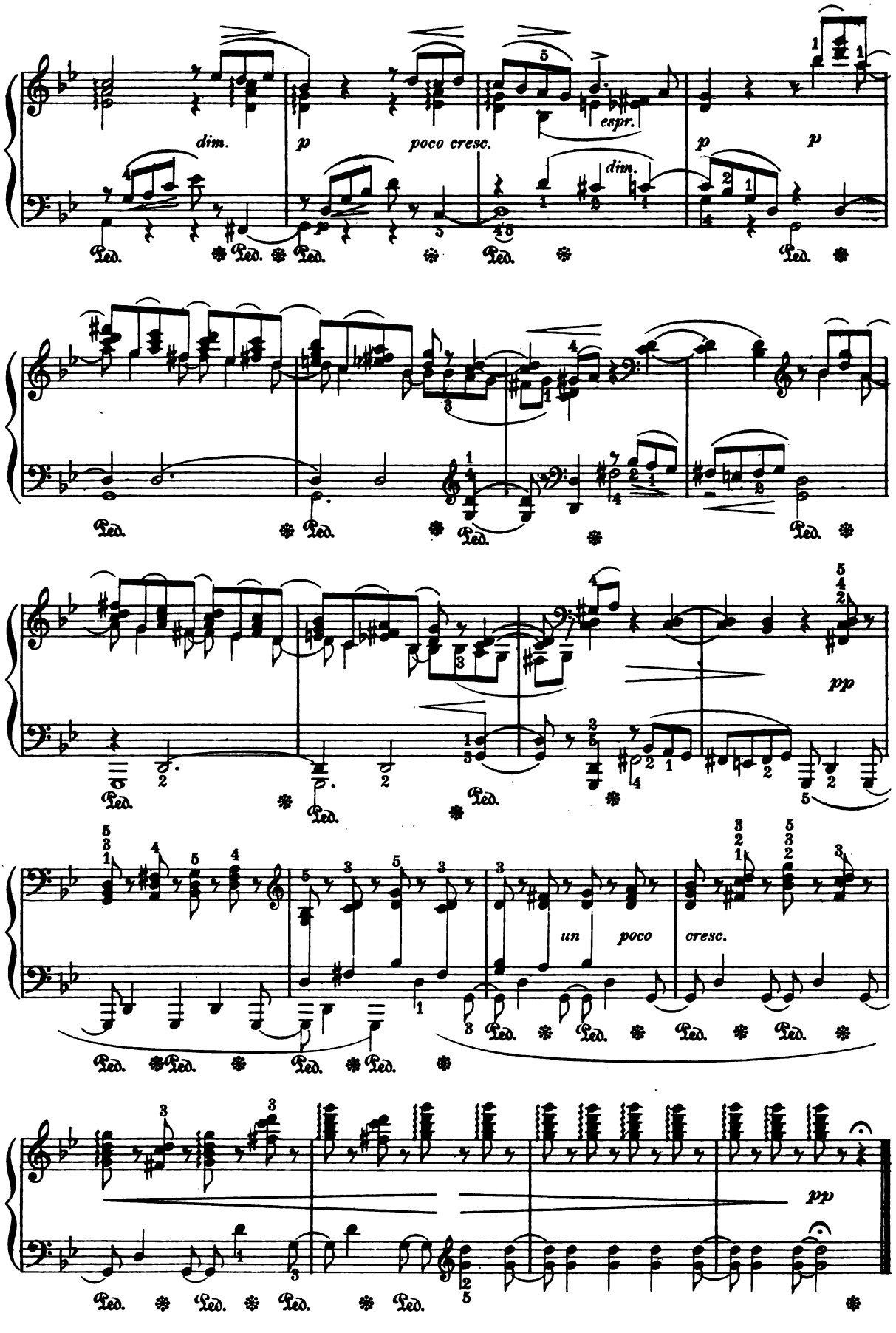

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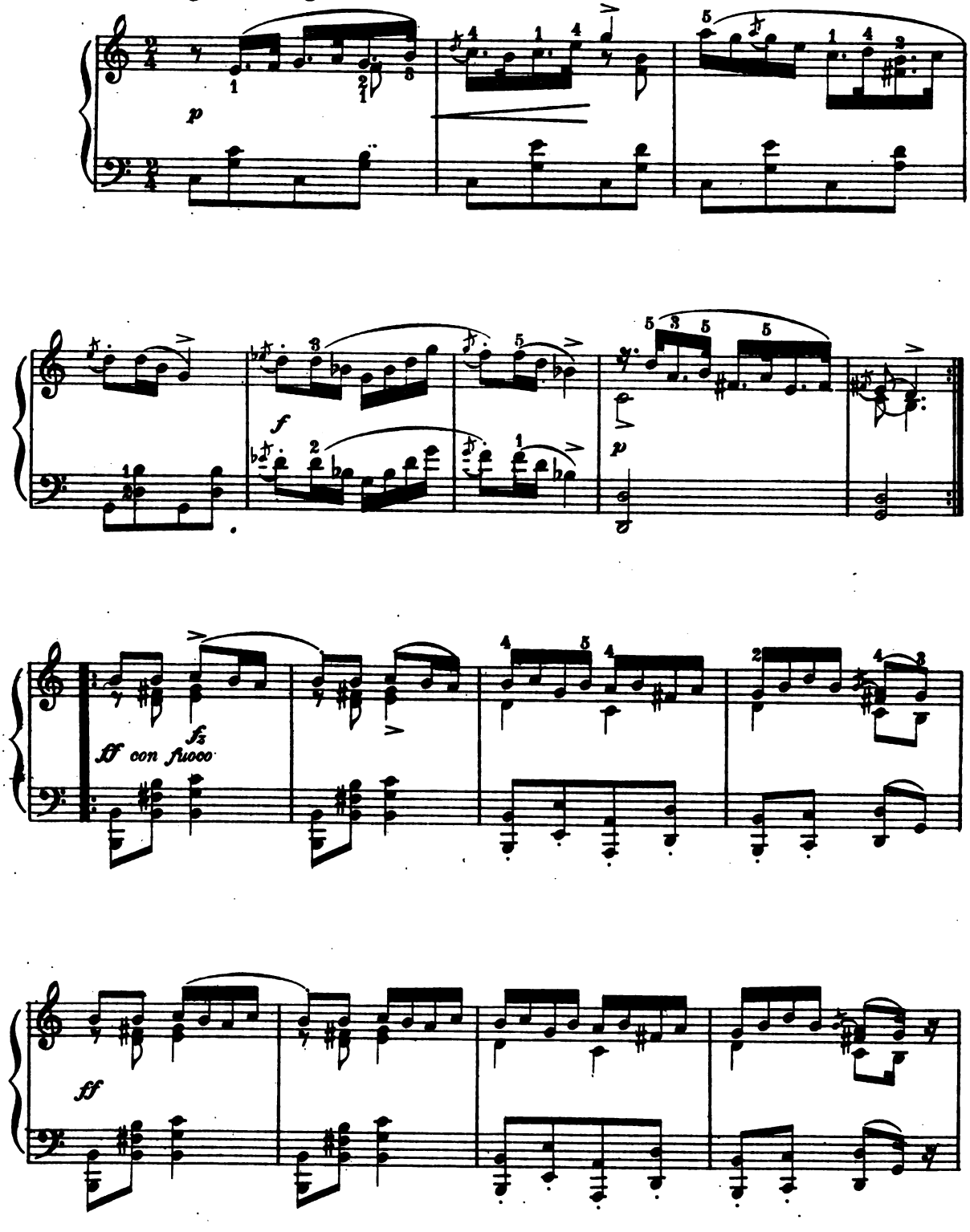
Humoreske.

E. GRIEG Op. 6. № 3.

Allegretto con grazia.



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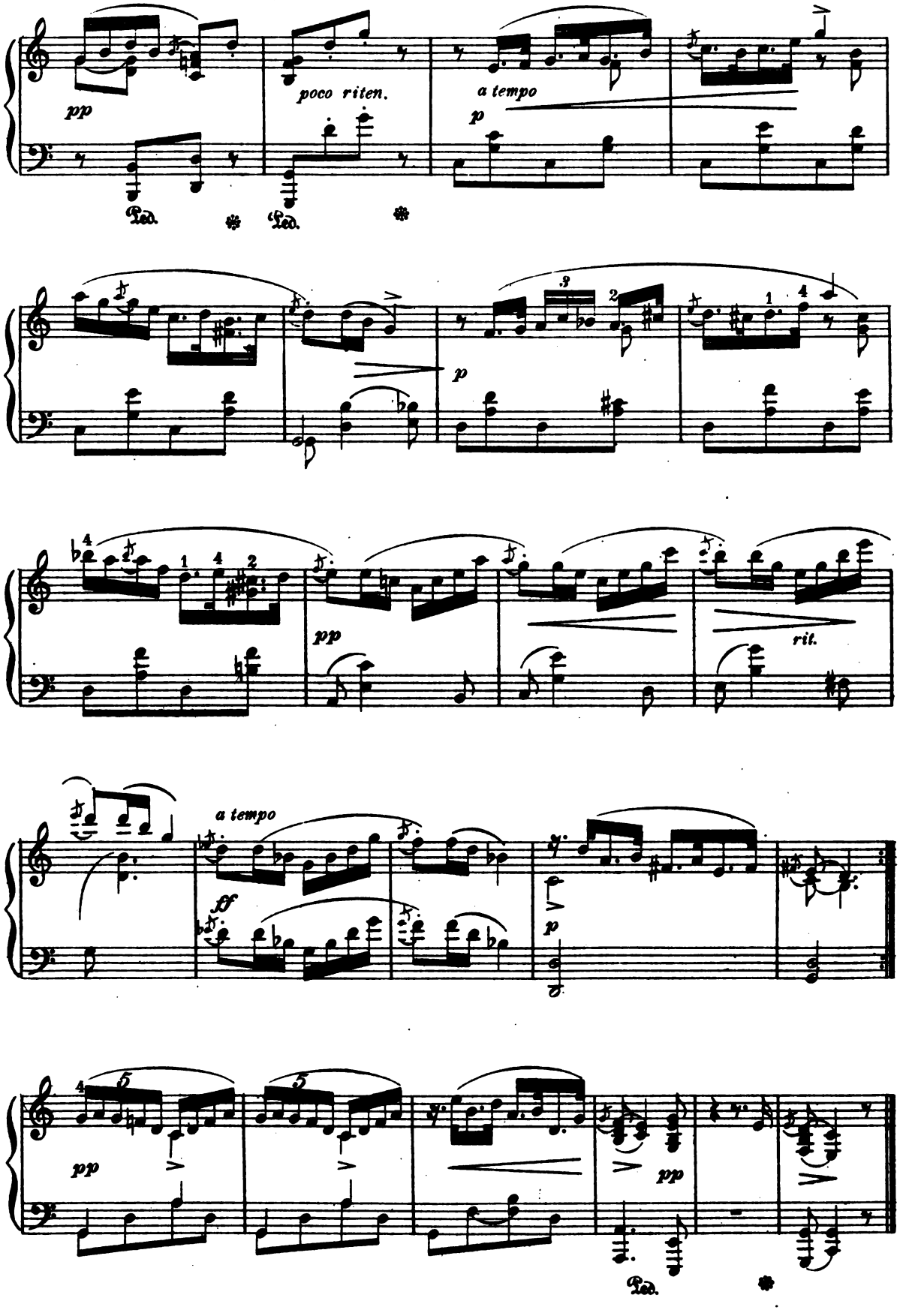

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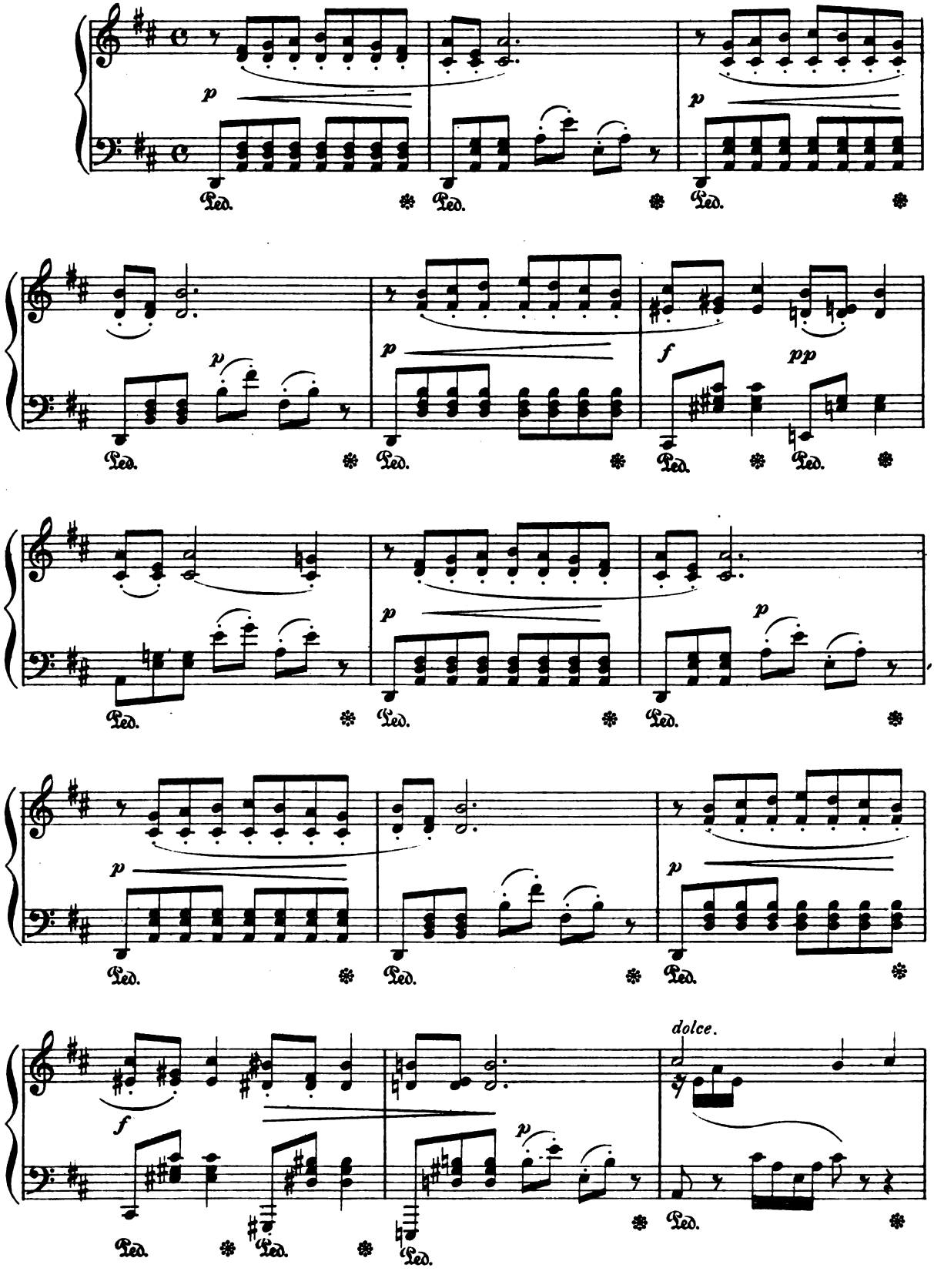
Romance.

J. RAFF, Op. 2.

Adagio quasi Andante. ♩ = 116



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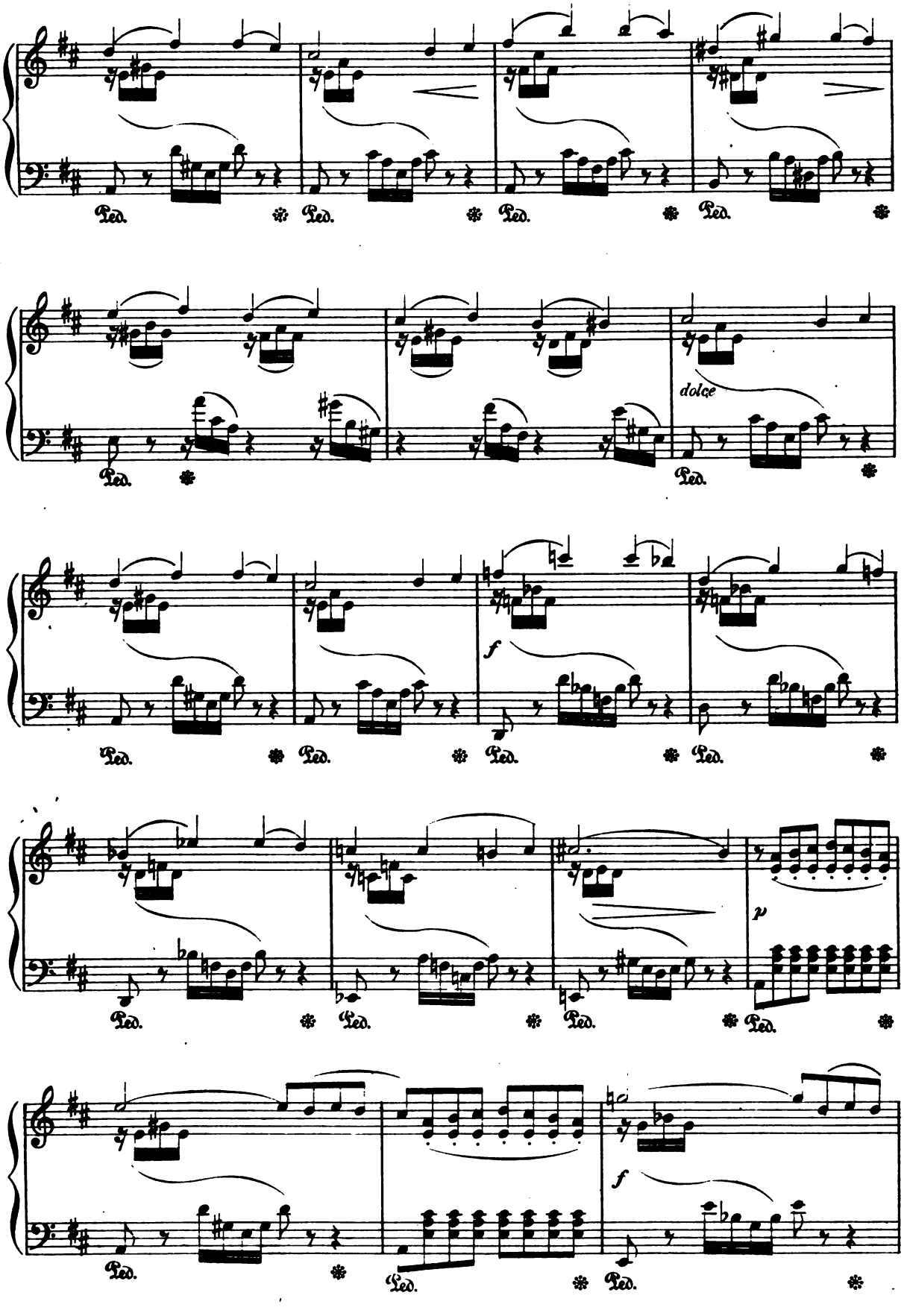

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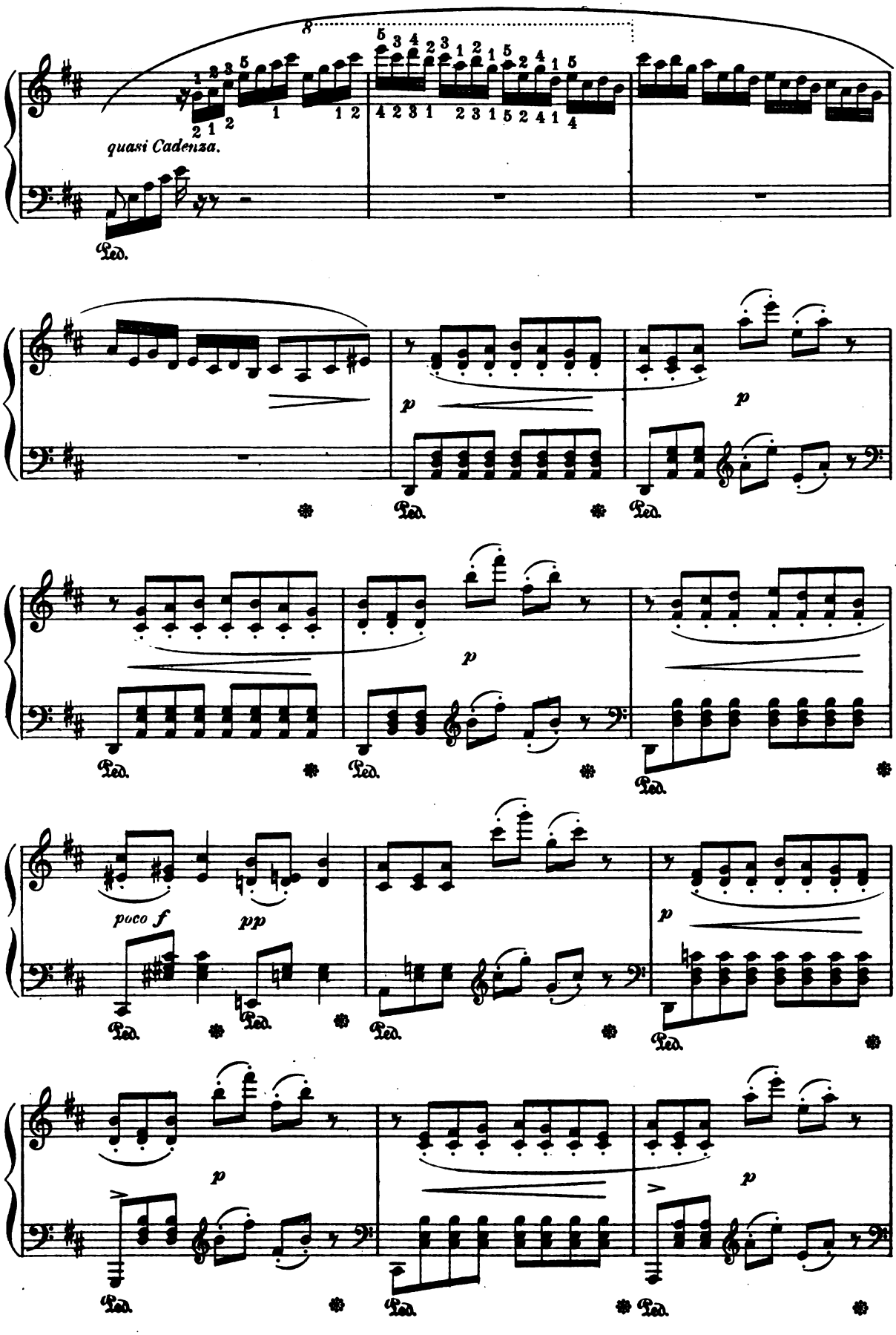

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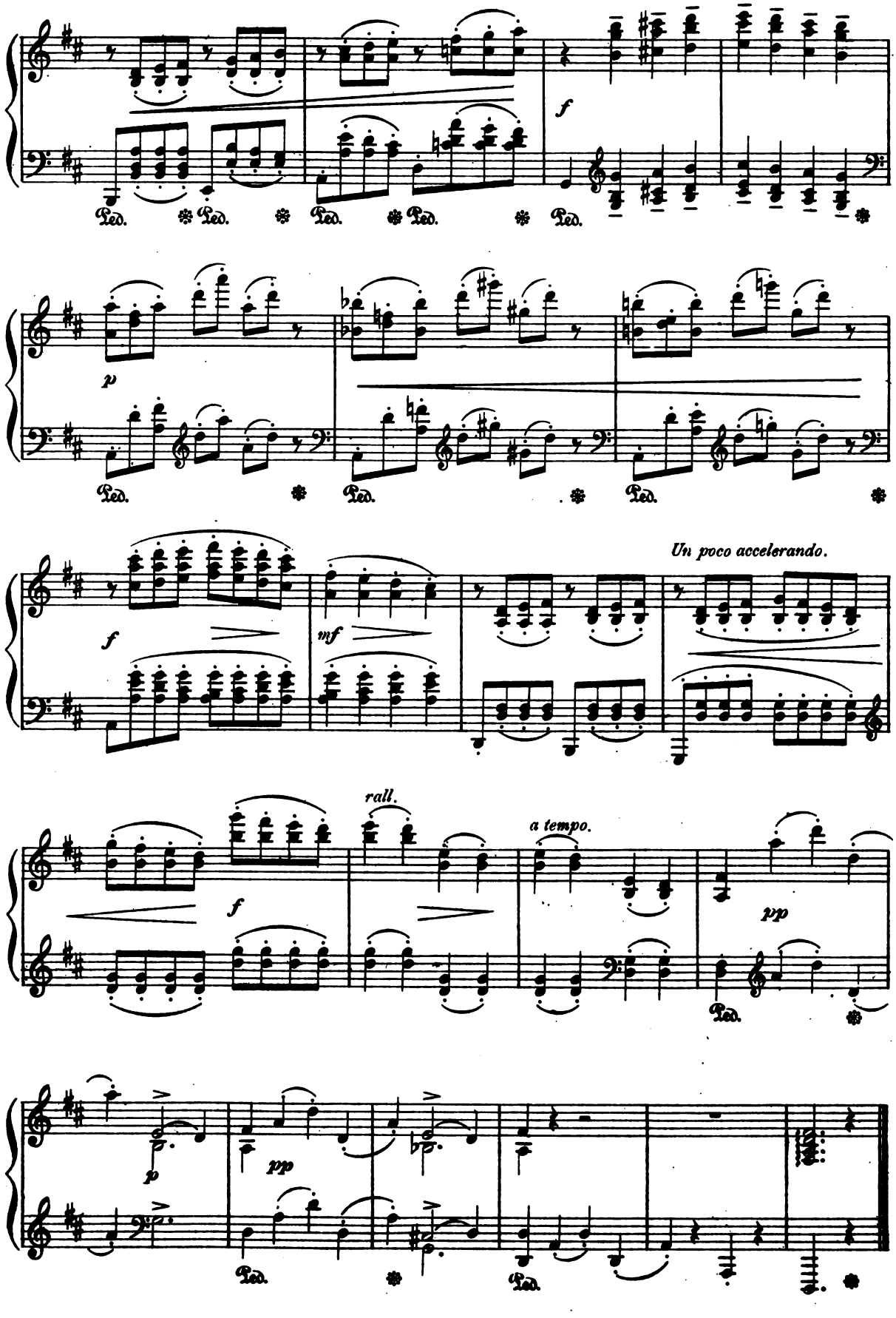

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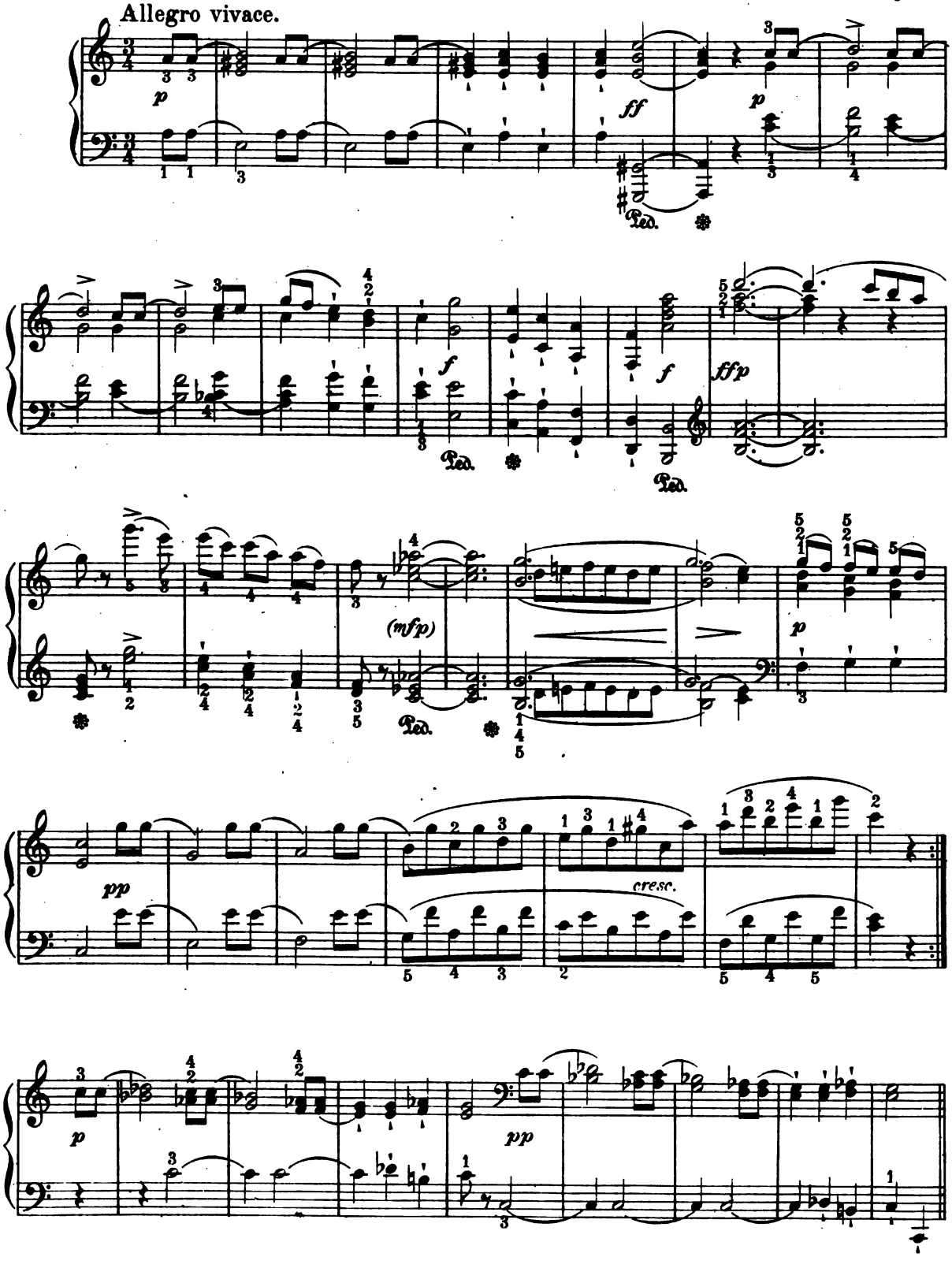
Scherzo

from the

SONATA IN A MINOR.

F. SCHUBERT Op. 42.



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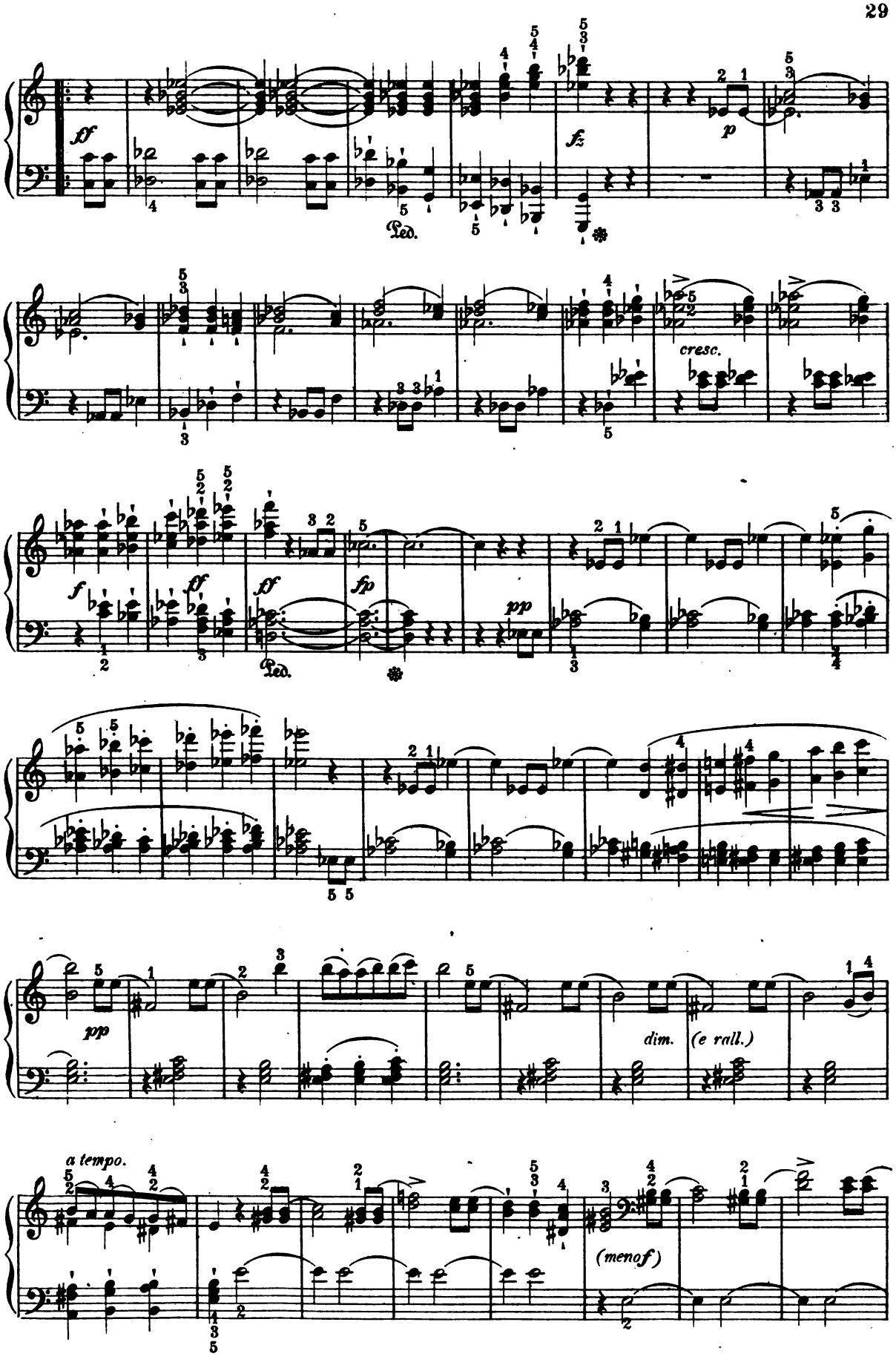

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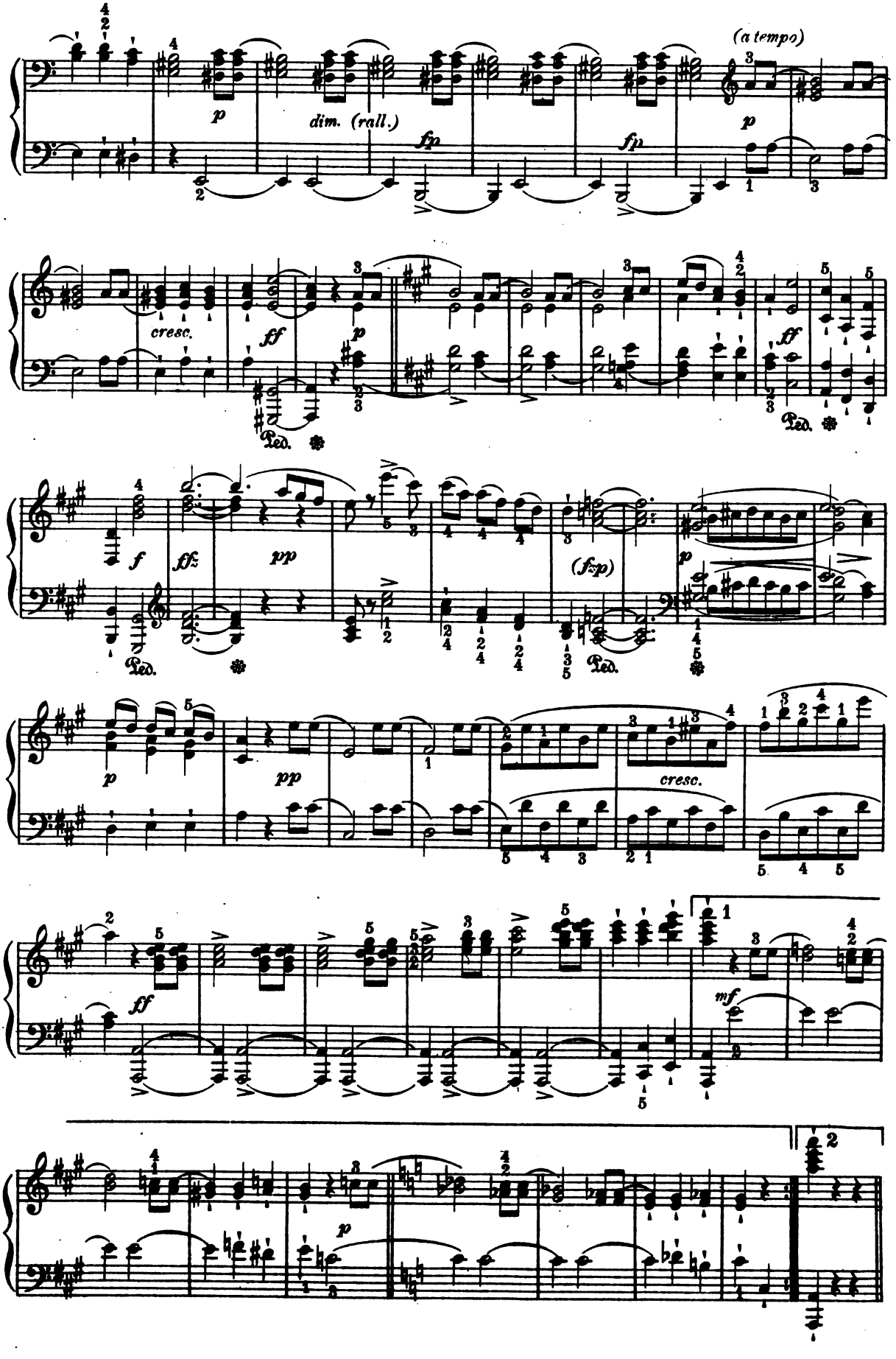

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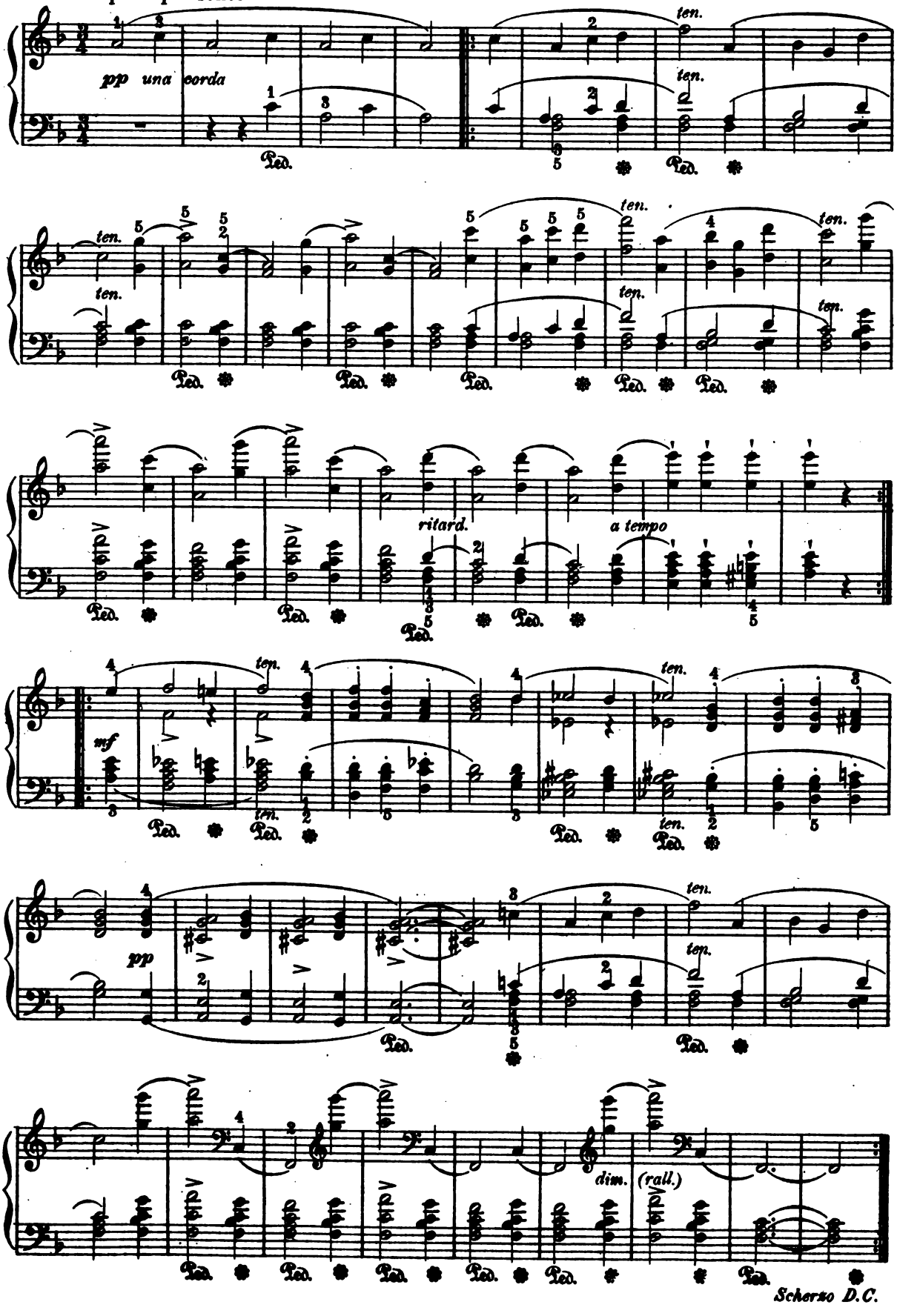
TRIO.

Un poco piu lento



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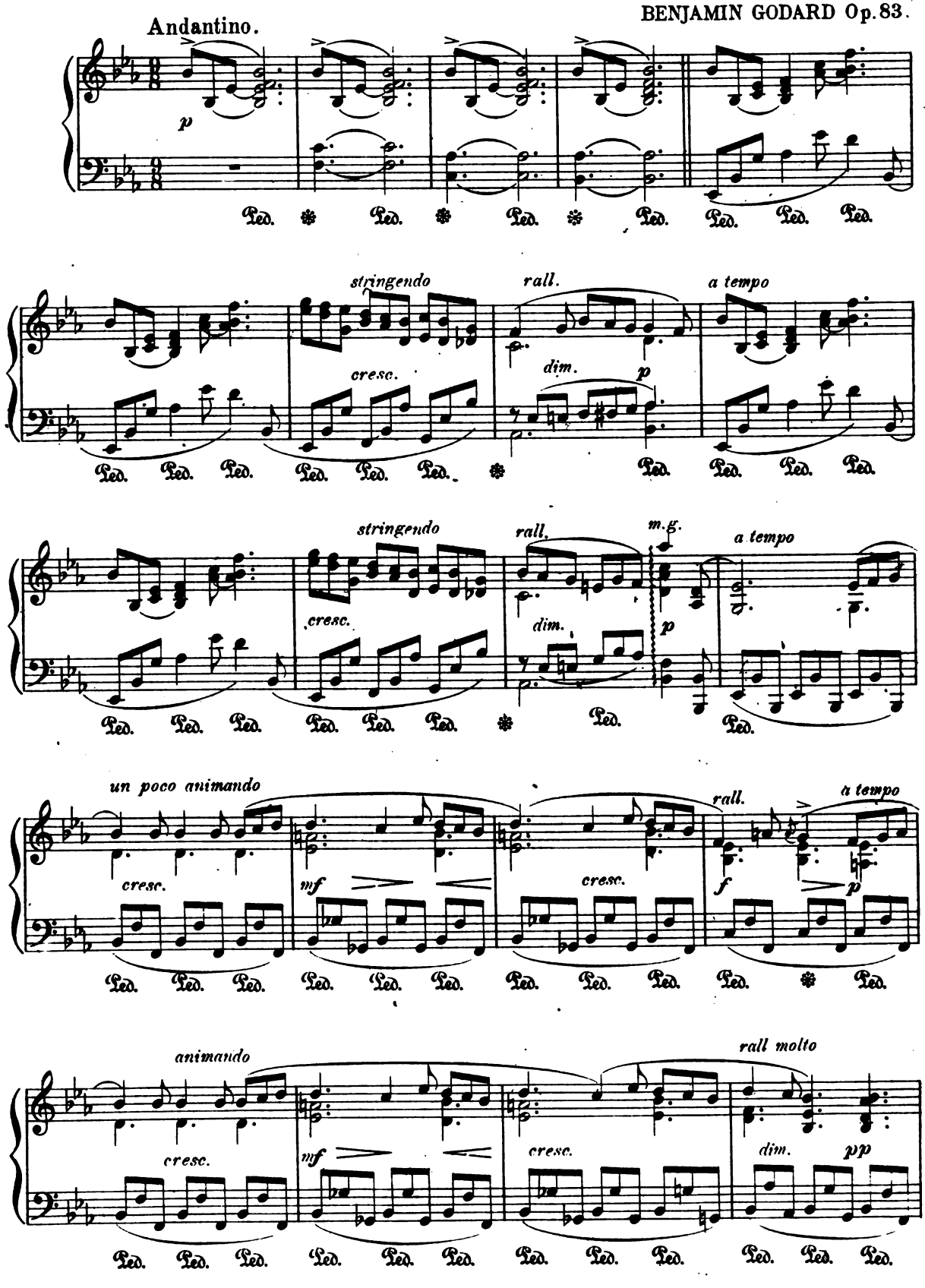
Au Matin.

BENJAMIN GODARD Op. 83.



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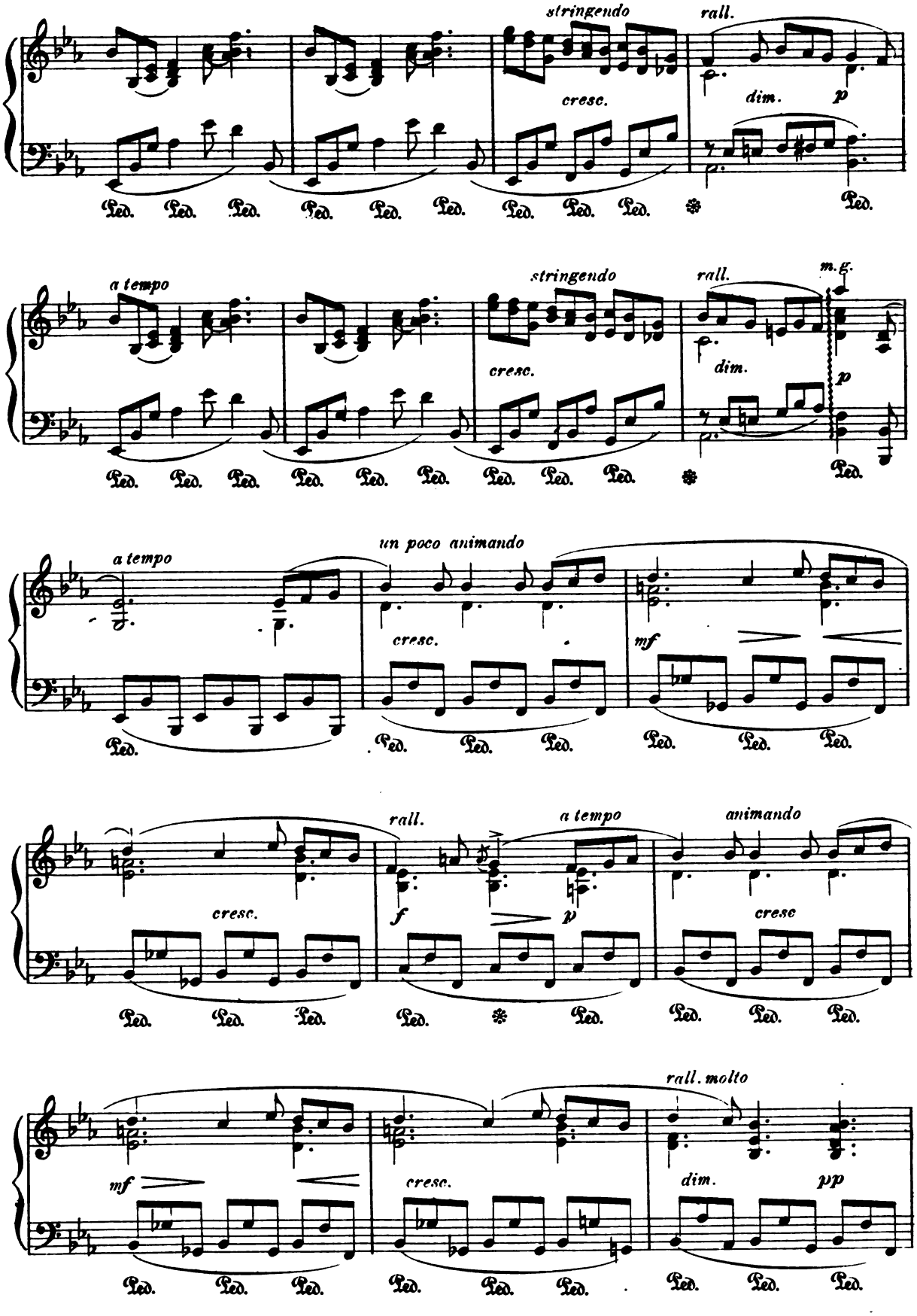

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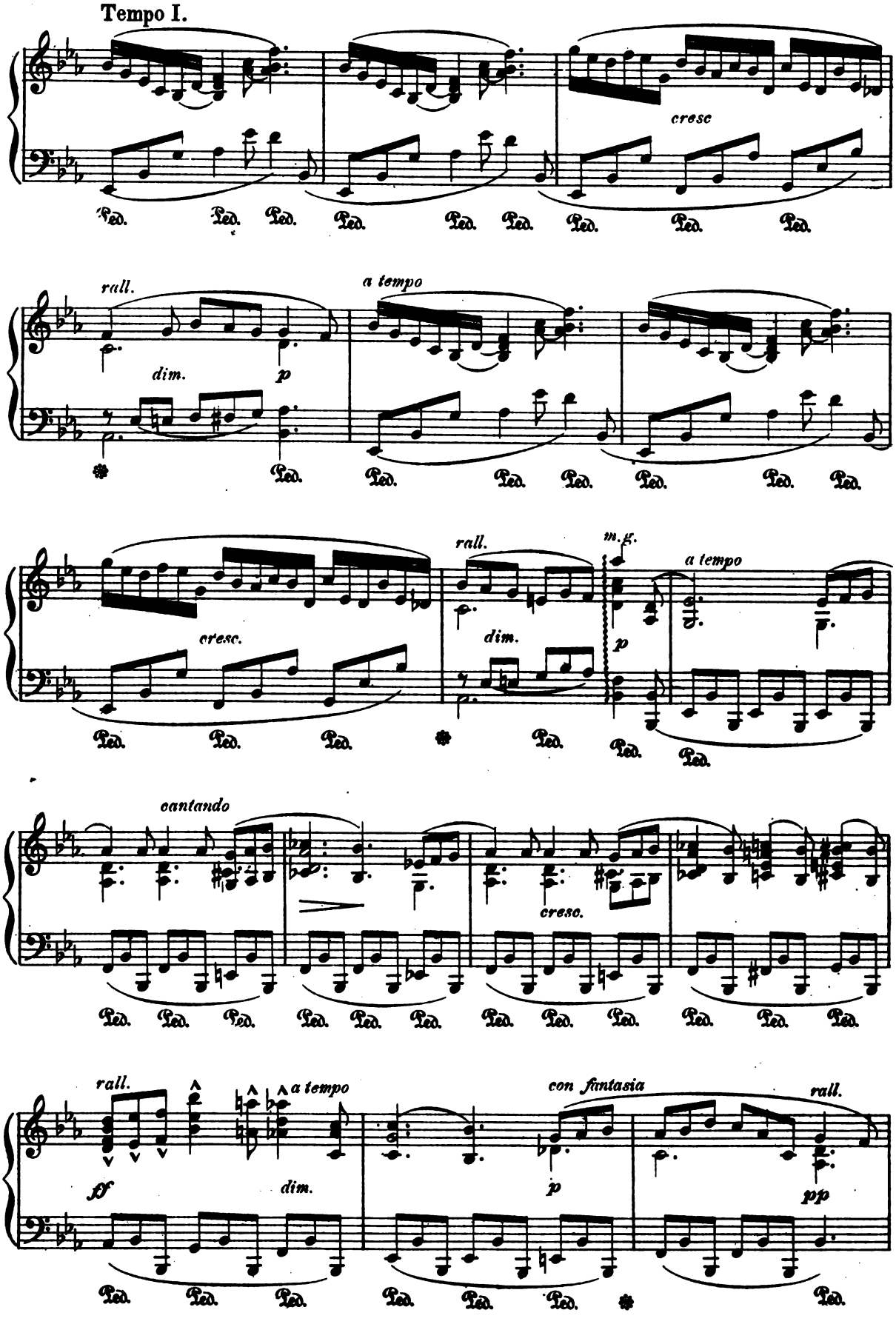

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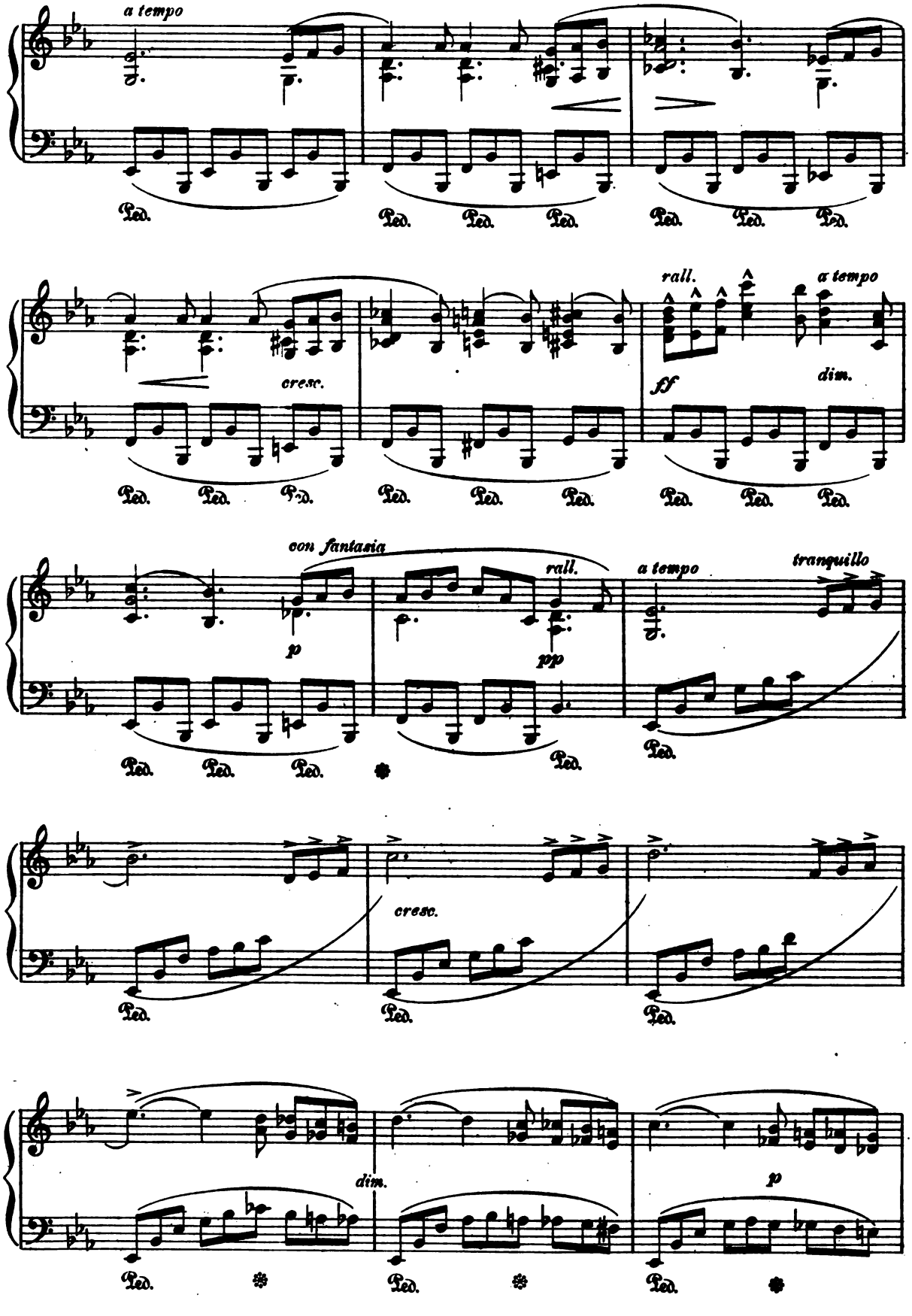

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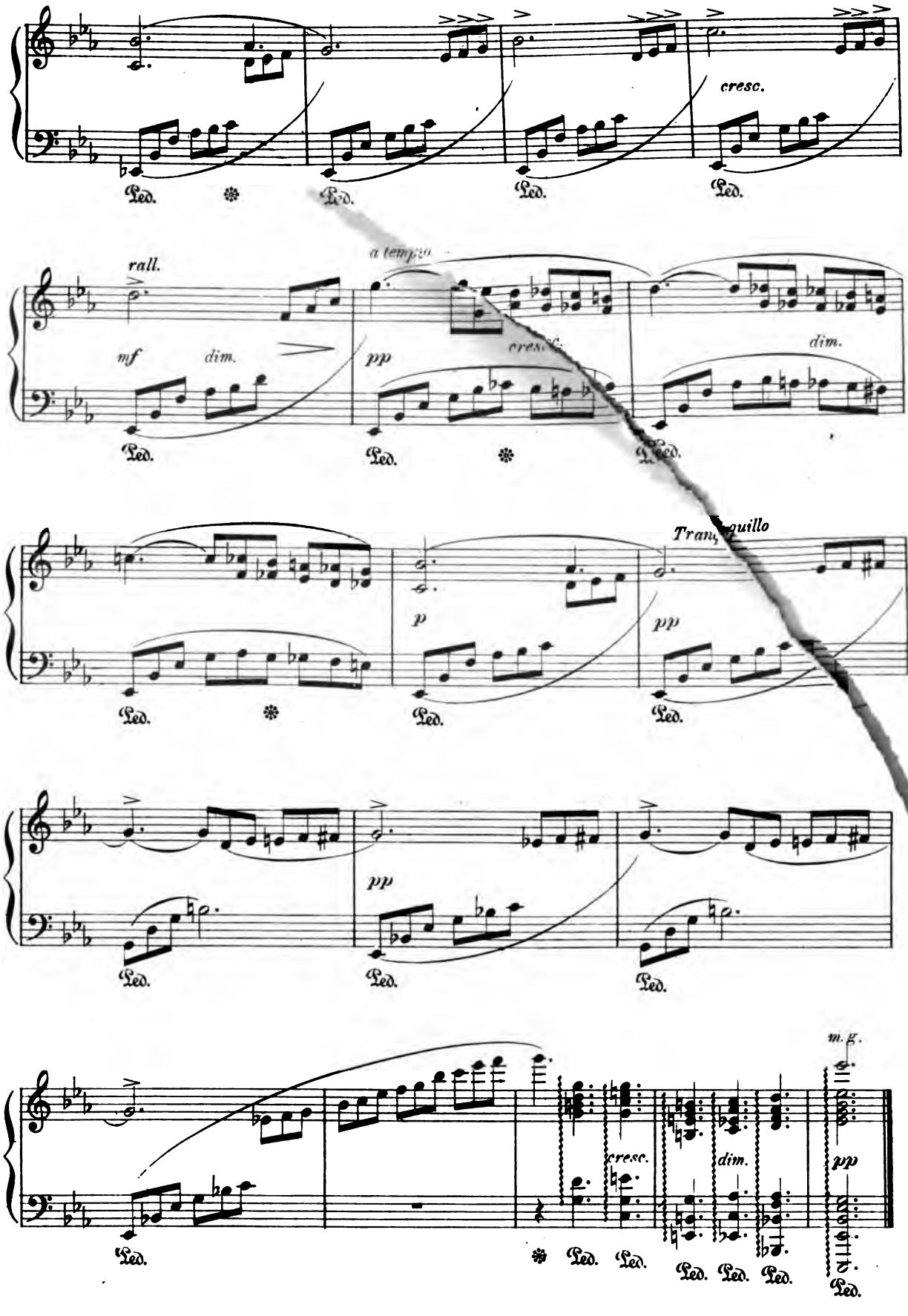

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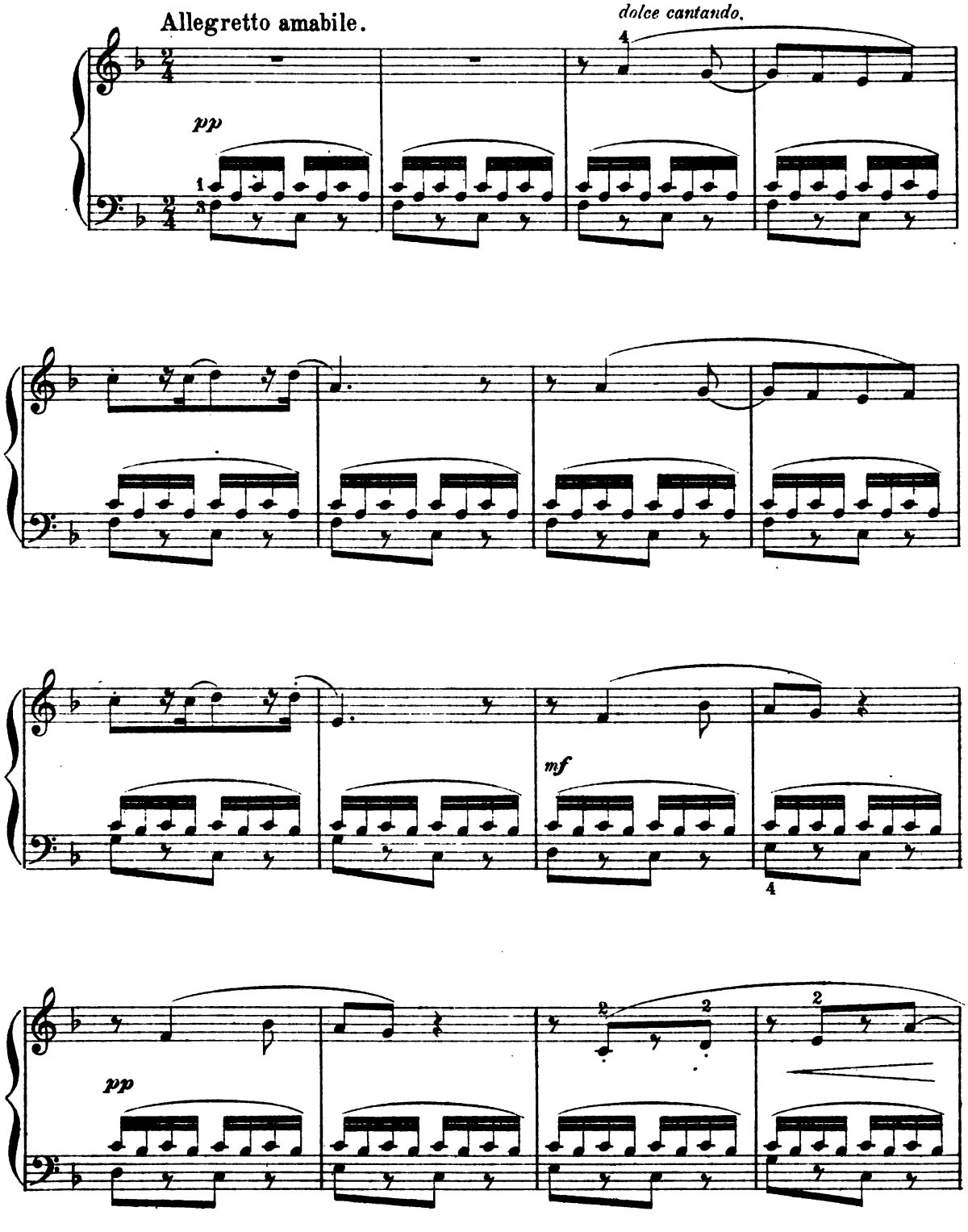
Idyl.

IDYLLE.

J. RHEINBERGER, Op. 6.
(1839.)



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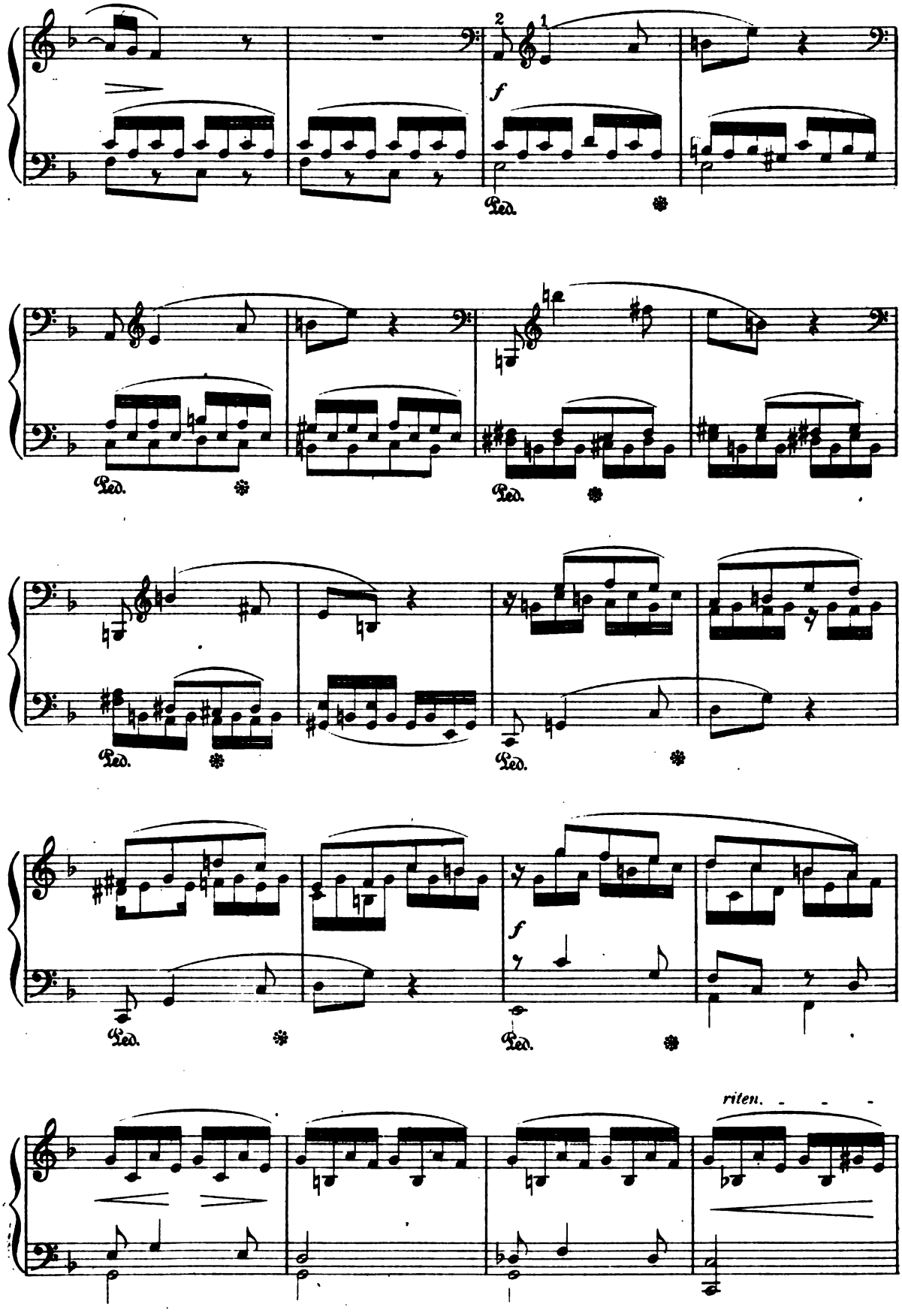

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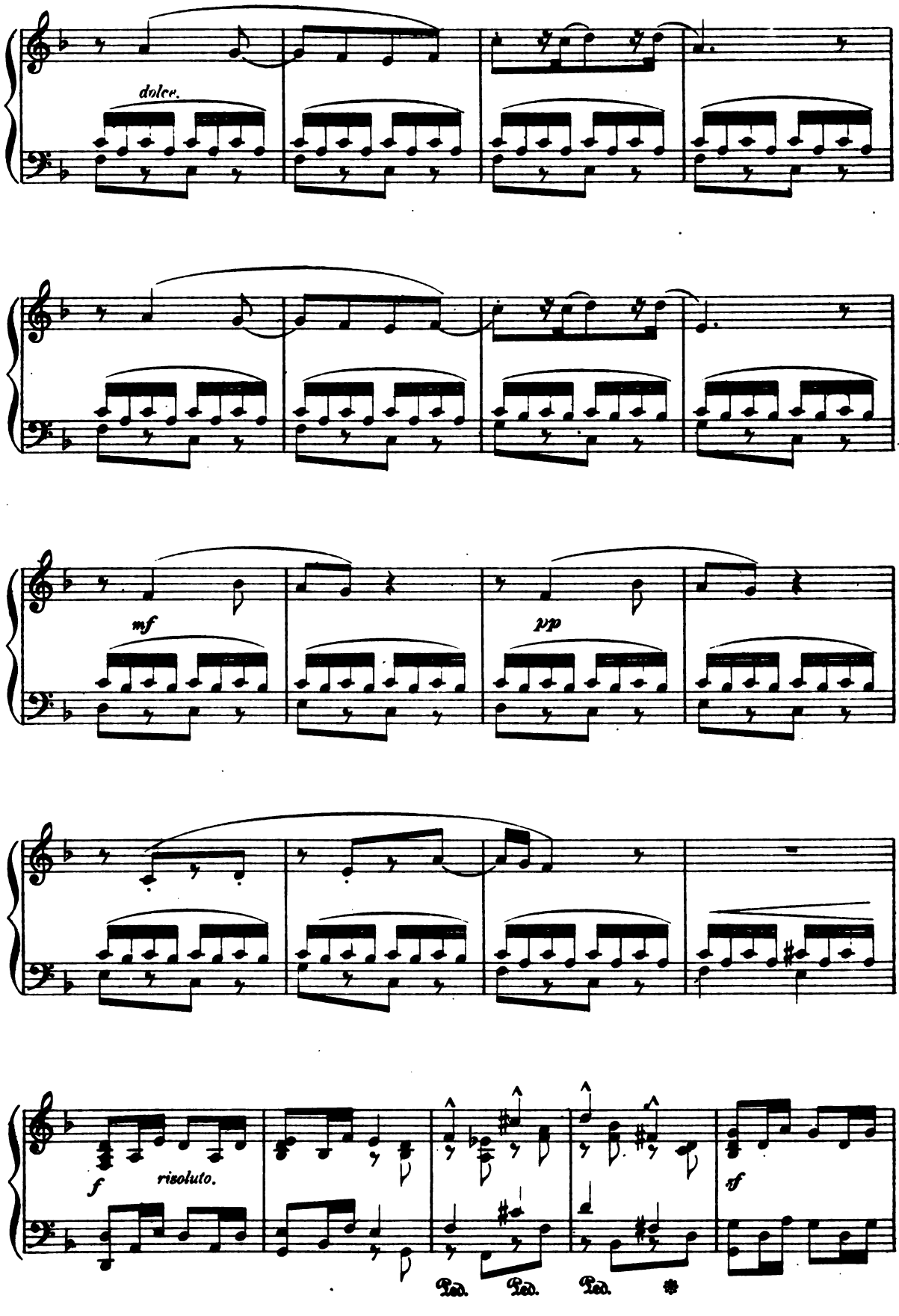

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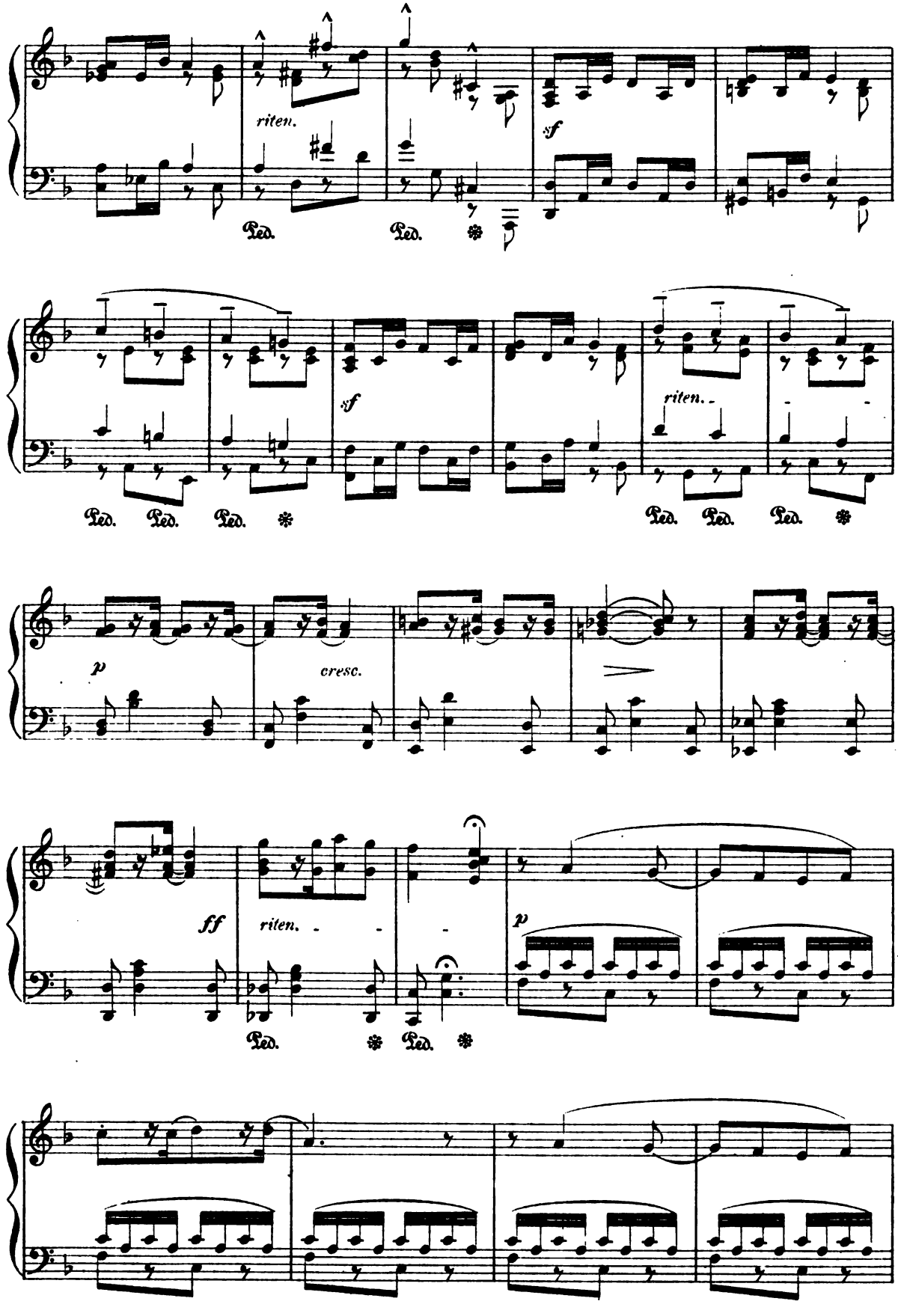

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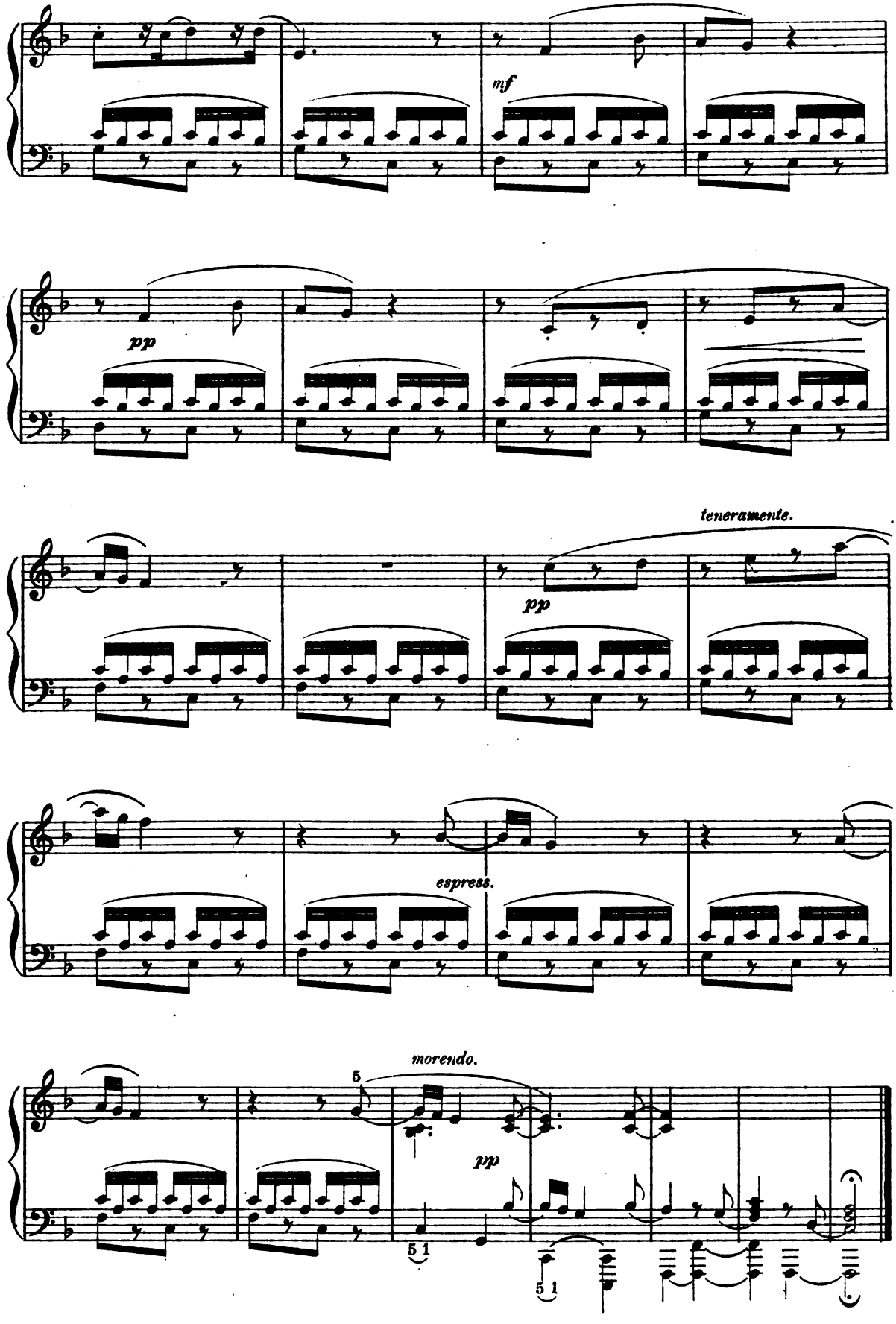

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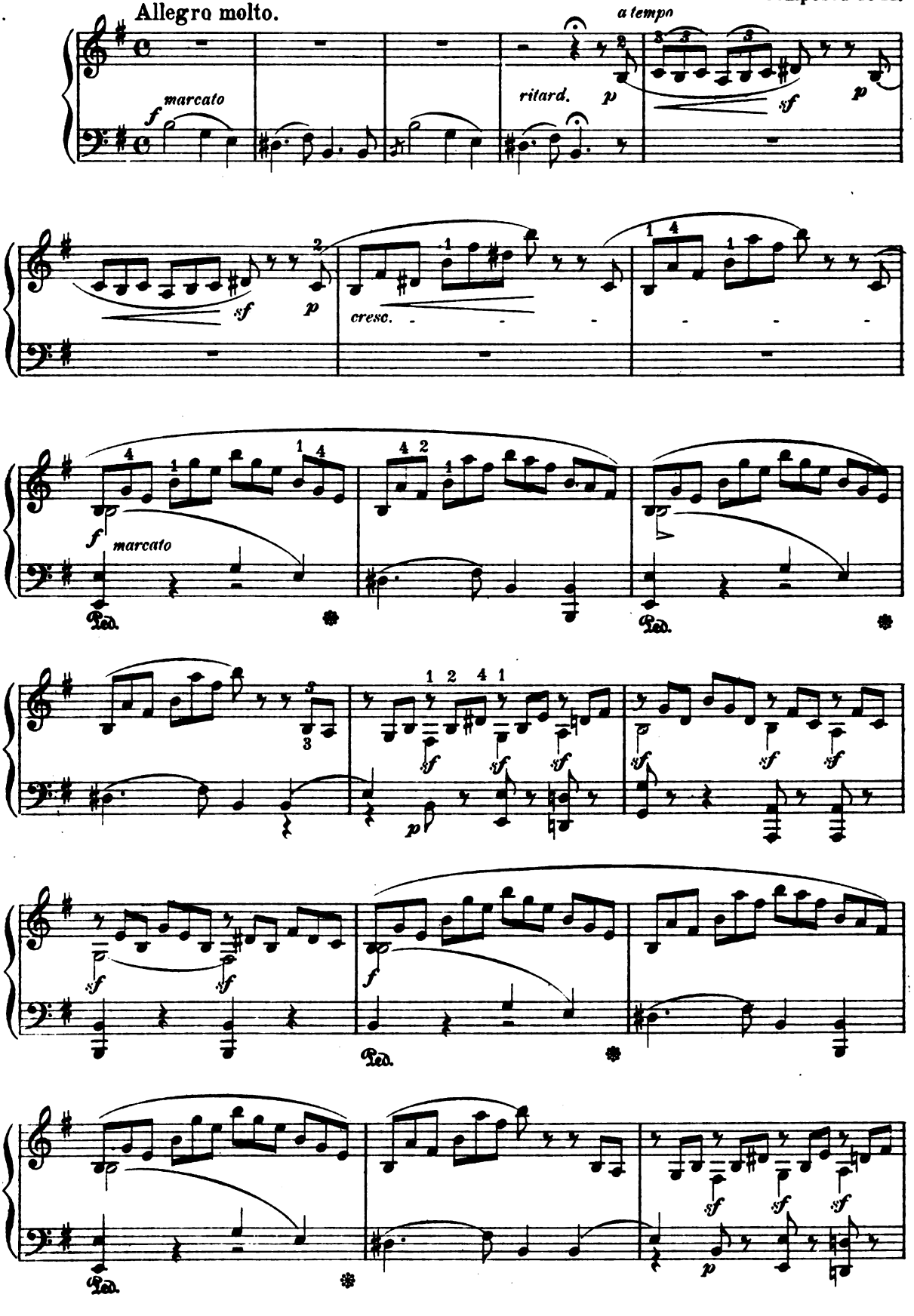
Prelude.

FELIX MENDELSSOHN BARTHOLDY.

Composed 1841.



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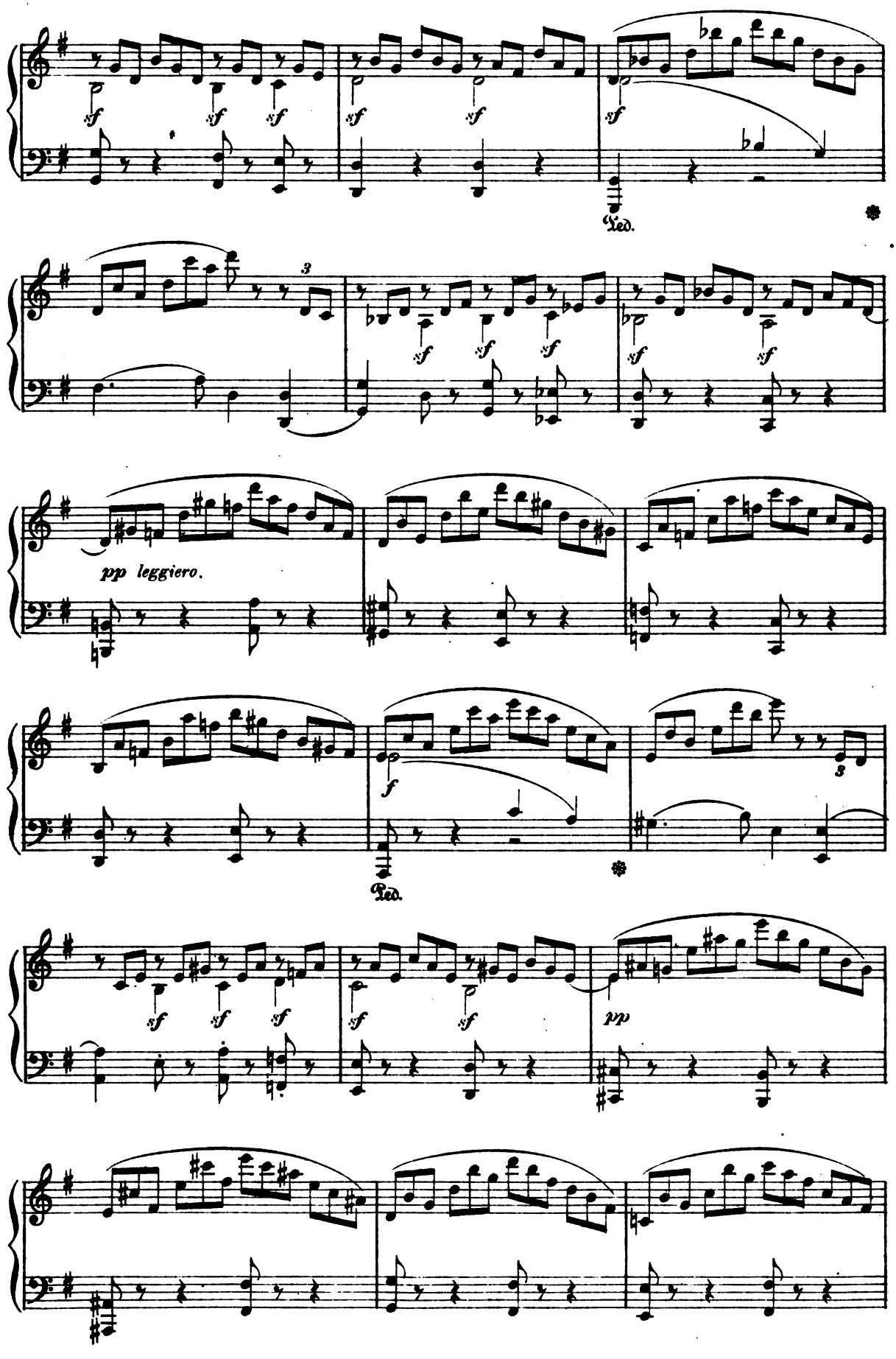

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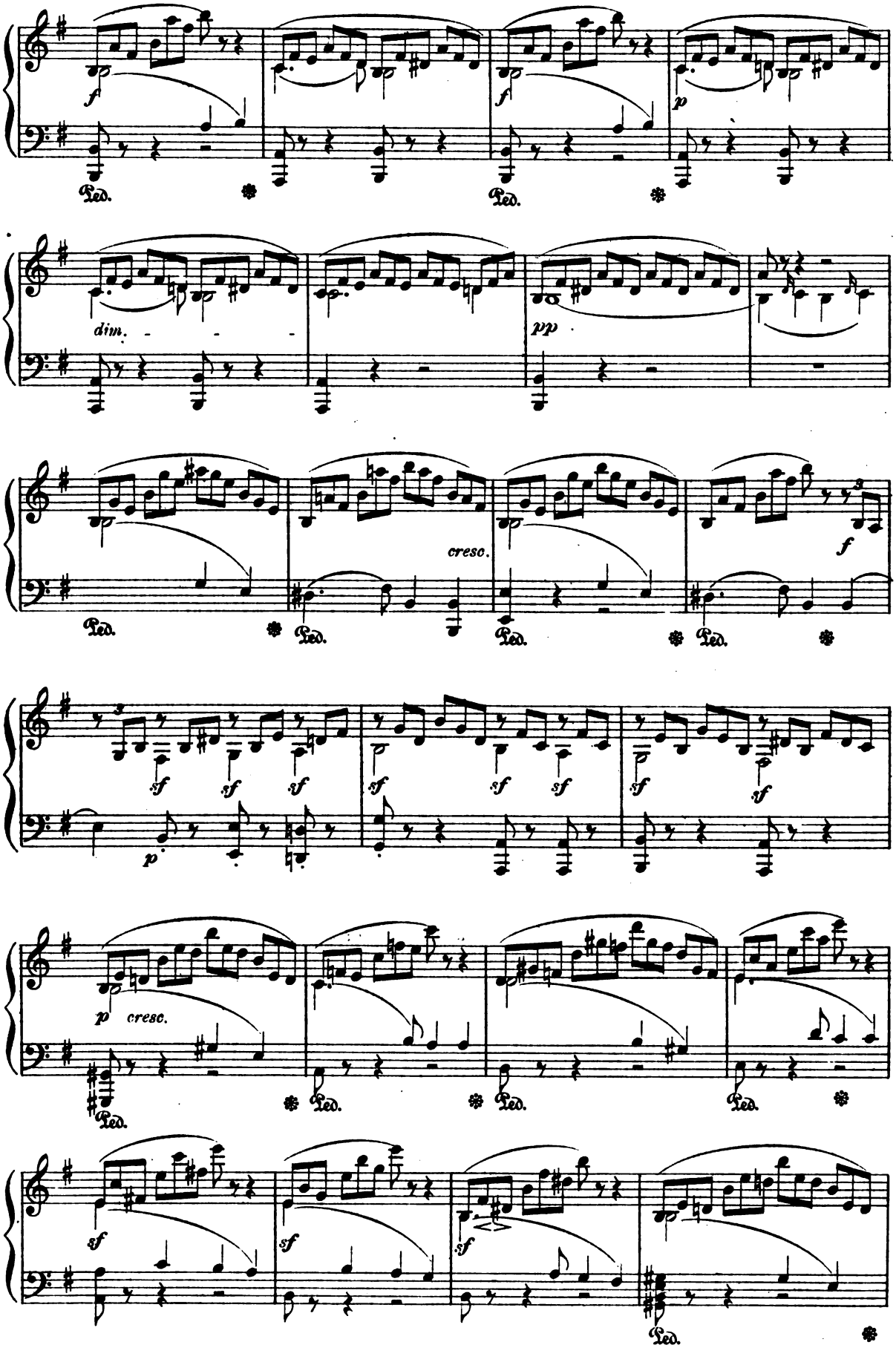

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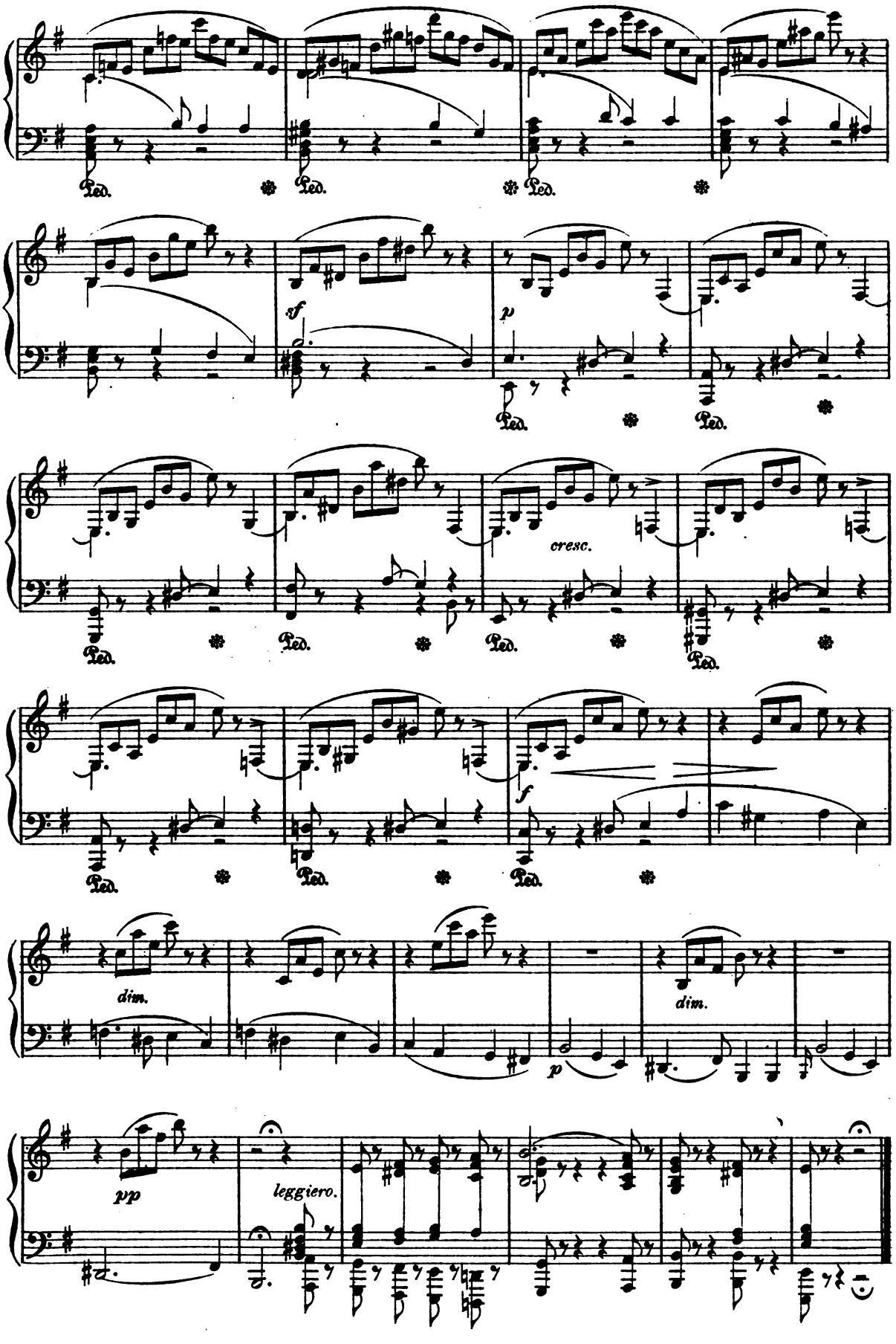

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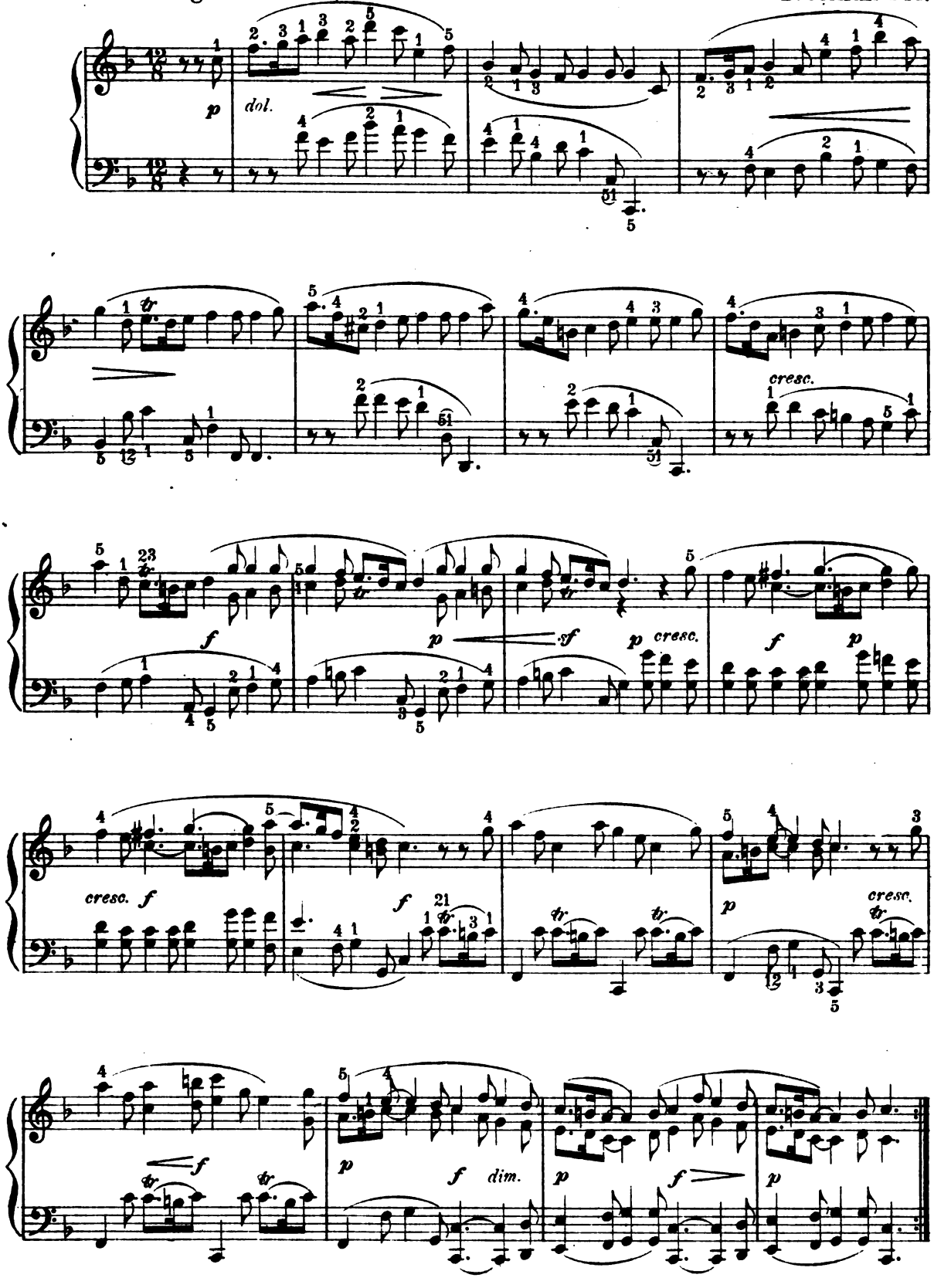
Pastorale.

Allegro moderato. (♩ = 92.)

D. SCARLATTI.



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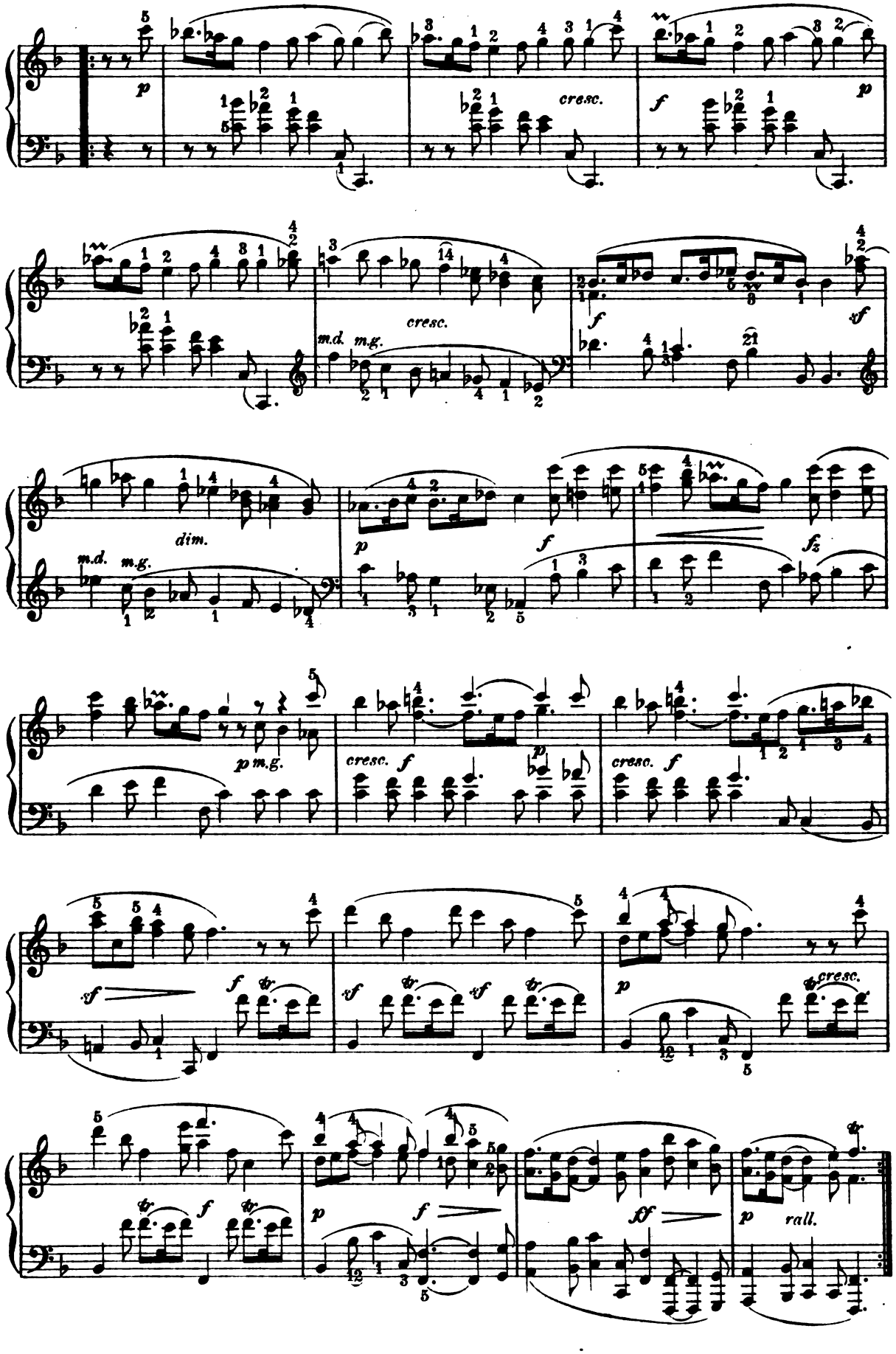

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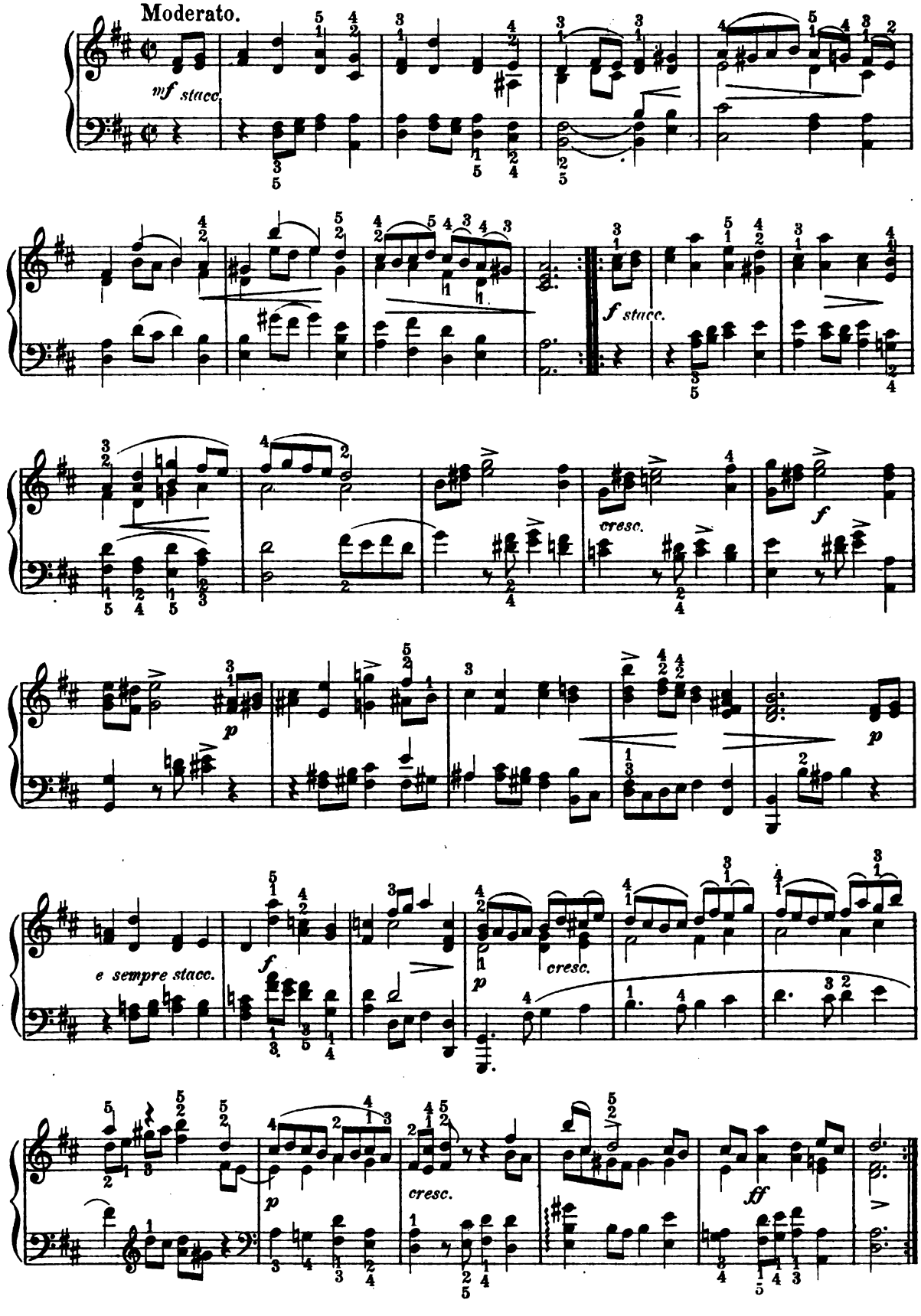
Bourrée.

FROM THE

SUITE FOR TRUMPET.

J. S. BACH.



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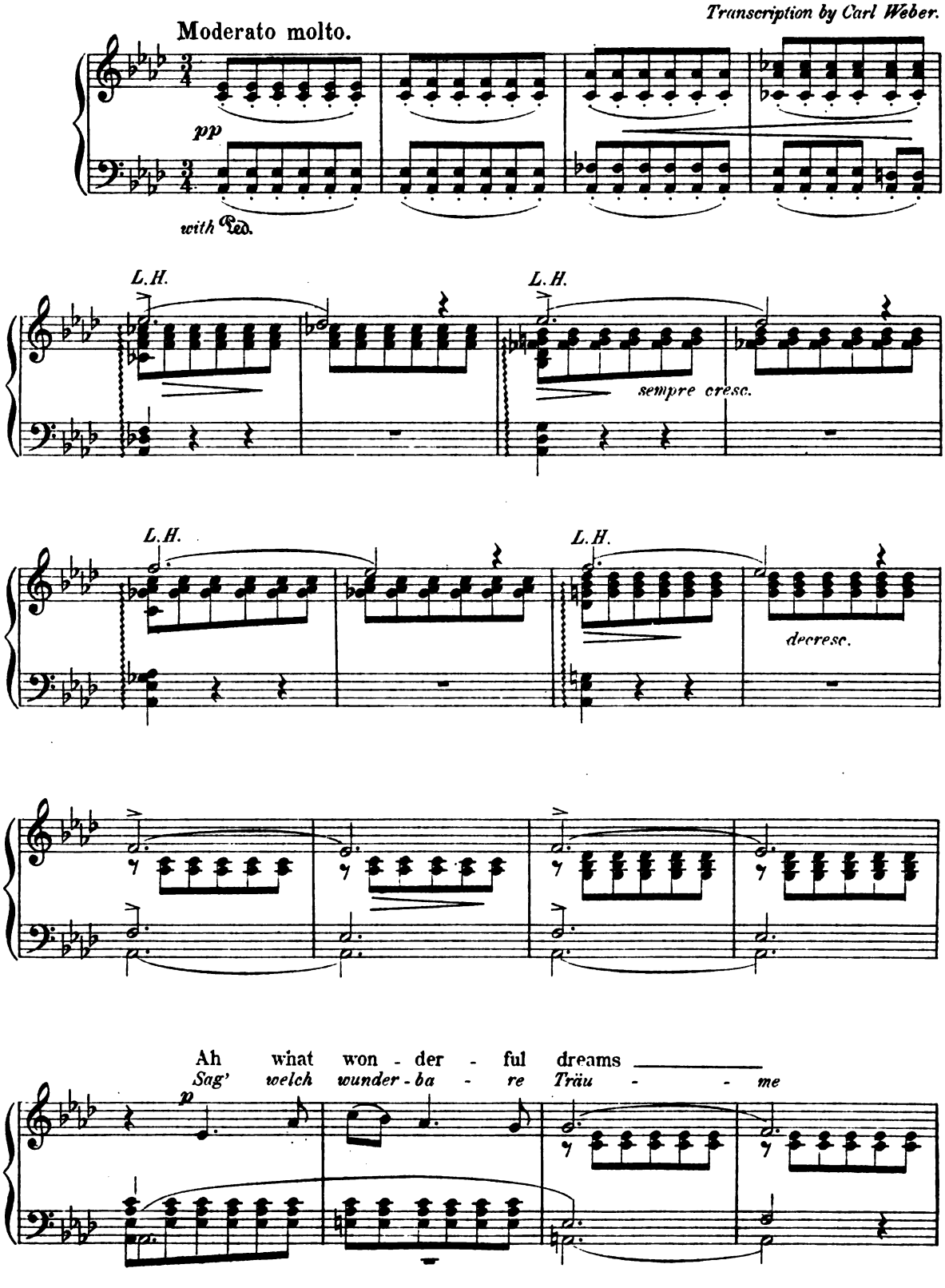
Dreams.

STUDY TO TRISTAN AND ISOLDE.

RICHARD WAGNER.
Transcription by Carl Weber.



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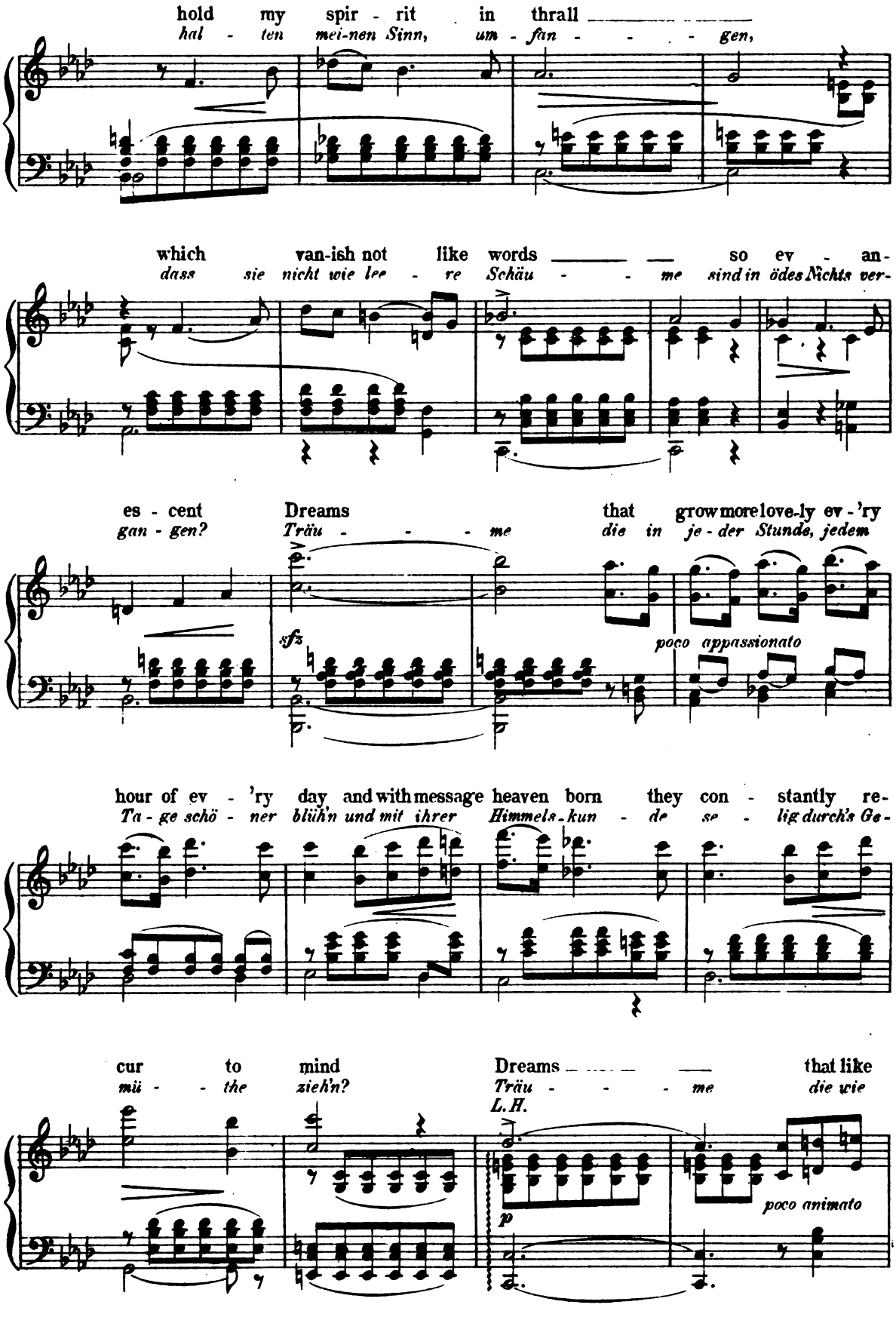

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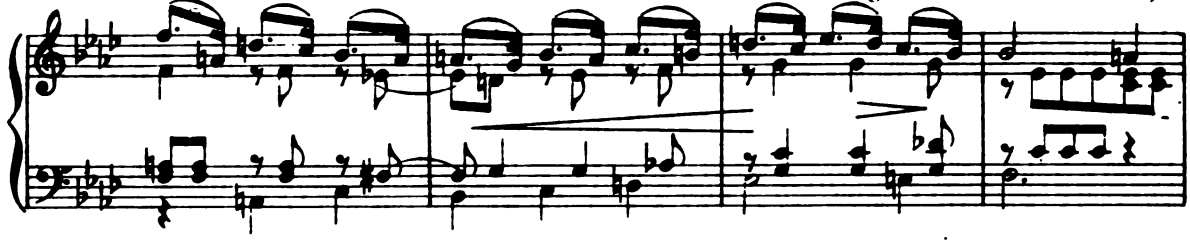
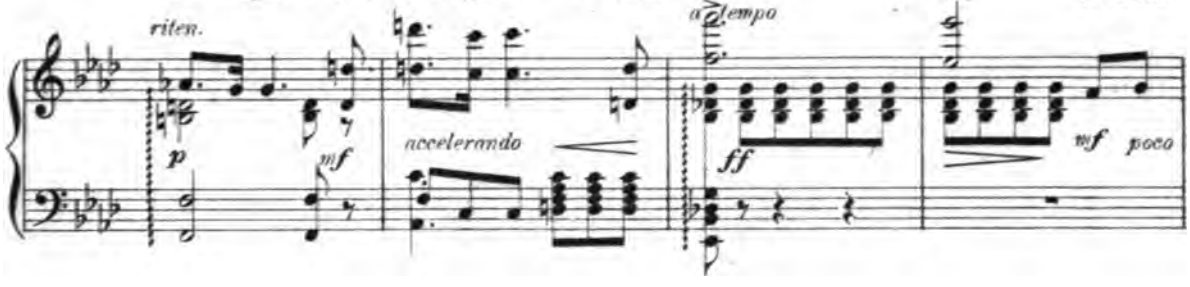
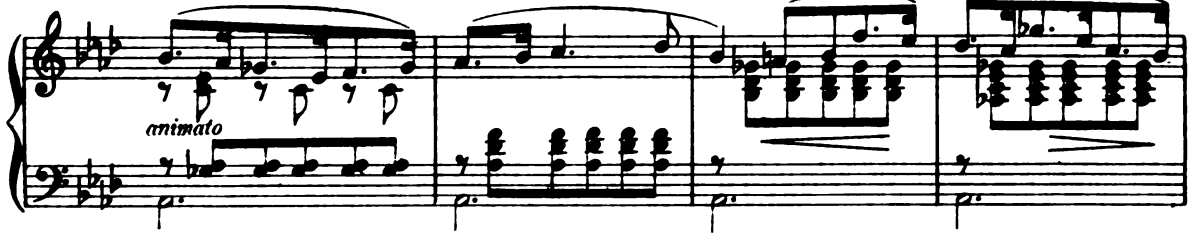
flash - es sub-lime sink in-to the soul and leave a lasting picture there ——
kehre Strahlen in die Seele sich ver senken dort ein e-wig Bild zu ma - len;



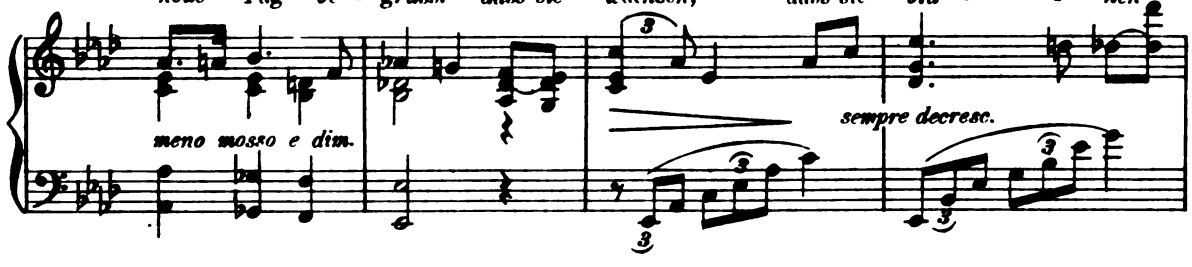
All for-got - ten, yet remem - bered! Dreams of how,
All verges - sen, Ein - ge-den - ken! Träu - - me, wie wenn



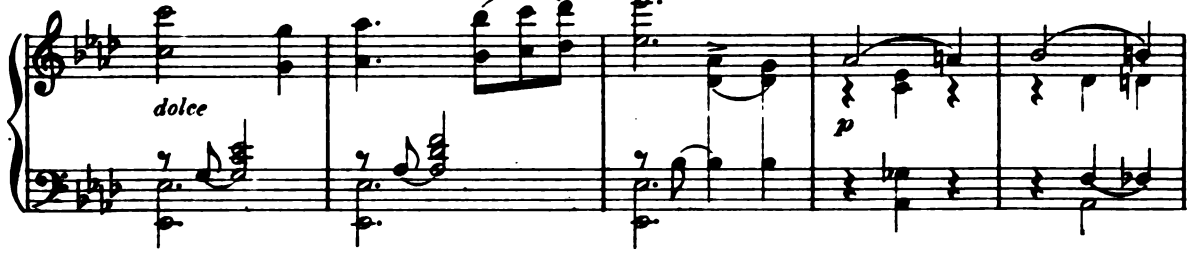
when the sun kisses the sweet flow'rs heath the snow that to un - sus - pected rapture the new
Frühlings-son-ne aus dem Schnee die Blü - then küsst, dass zu nie ge - ahnter Wonne sie der



day may welcome them, they blos - som they ex - pand and
neue Tag be - grüsst dass sie wachsen, dass sie blü - - hen



fra - grance dream - i - ly ex - hale Gent - ly on thy
träu - mend spen - den ihren Duft, sanft an dei - ner



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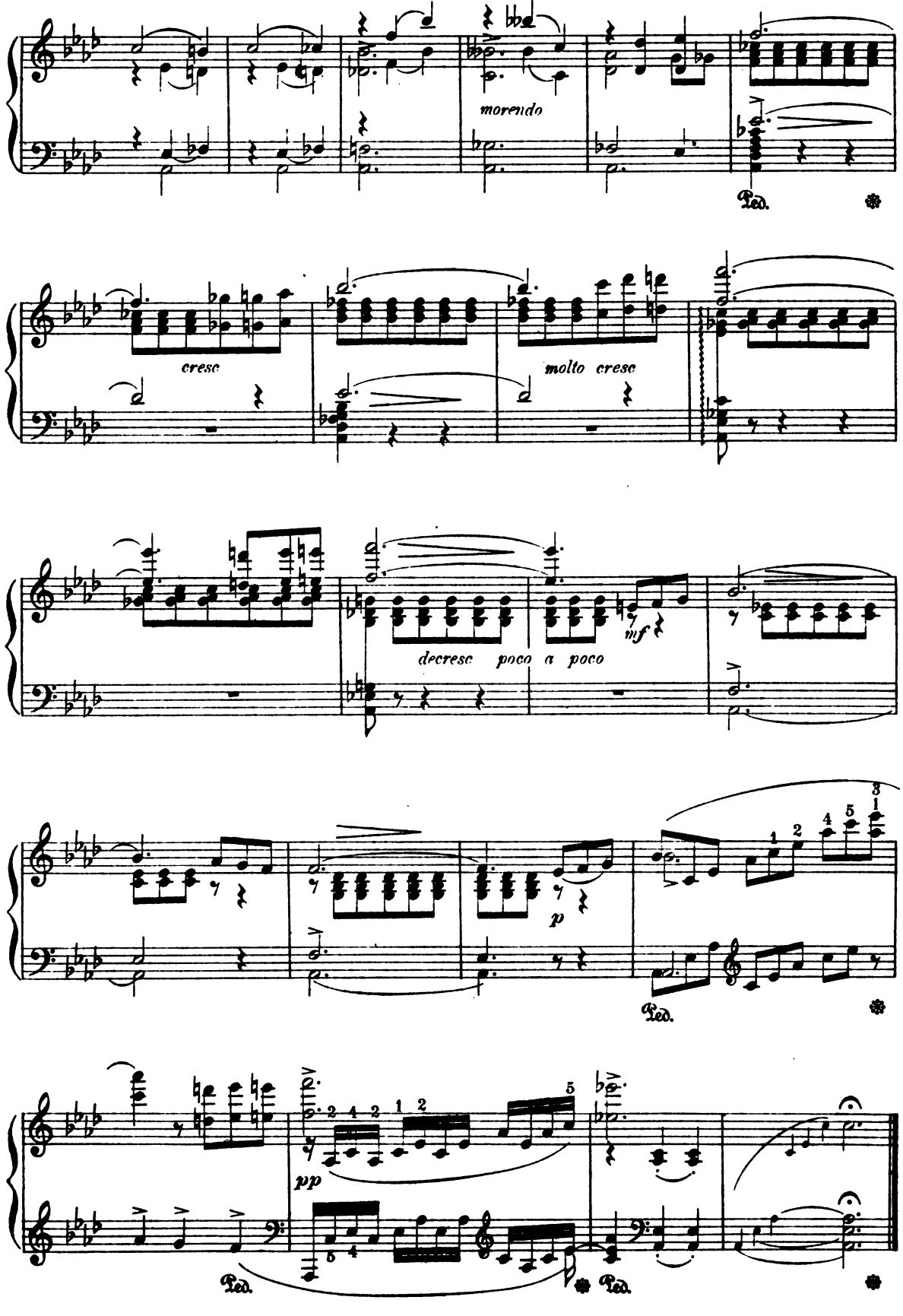
breast they with - er and then they sink in - to their grave.
Brust ver - glii - hen und dann sin - ken in die Gruft.



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Reginald de Koven

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REGINALD DE KOVEN

REGINALD DE KOVEN was born at Middletown, Conn., in 1860, at the old homestead where his ancestors had lived for many generations. His father was an Episcopal clergyman, and some of his ancestors served with gallantry in the American Revolution.

He was educated at St. John's College, Oxford, England, having taken his degree with honors in 1879. Previous to taking his degree, he had studied piano playing at Stuttgart under Wilhelm Spidl, an eminent artist and composer, in the hope of becoming a professional. On quitting Oxford he went back to Stuttgart for another year and studied harmony and the piano under Dr. Lebert and Prof. Pruckner; then for six months at Frankfort he studied harmony and counterpoint with Dr. Huff, an eminent author of musical treatises. At Florence, Italy, he studied singing with Vanucinni.

Mr. de Koven's first attempt at musical composition was in 1881, when, fresh from collegiate honors and musical studies, he wrote the words and music of a song that gave him a taste for fame, the title of which was *Marjorie Daw*. Since that venture he has written and published over one hundred different songs. The first composition of more pretentious quality was a light opera, entitled *Cupid, Hymen & Co.*, which was never brought out, owing to the failure of the organization about to produce it. Next came *The Begum*, which Col. McCaull's company produced with decided success. Encouraged by this experience, Mr. de Koven went abroad in 1889 and studied under Richard Genee, in Vienna. While there he wrote his other opera, *Don Quixote*, which in turn was followed by *Robin Hood*, the most successful opera ever written by an American. *The Knickerbockers* was next; then followed *The Fencing Master* and *The Algerian; Rob Roy* in 1894; *The Tzigana; The Mandarin; The Highwayman* (1898); *The Three Dragoons* (1899); *Papa's Wife; Foxey Quiller* (1900); *Little Duchess; Maid Marian* (1901); *Red Feather* (1903); *Happy Land* (1905); *Student King* (1906); *The Snowman; The Golden Butterfly; The Beauty Spot* (1909). Among his other compositions are: *Nocturne, in A minor*, for piano and violin; serenade for men's voices, *Good Night, My Love;* and the following songs for one voice: *Arabian Love Song; Ask What Thou Wilt; Gavotte in Grey; Good-bye to the Leaves; I Promise Thee; Indian Love Song; The Lily; Little Doris; Five Lullabies; The Mistress of My Heart; O, Promise Me; Persian Love Song; Sleep on, My Heart; Tell Me Again; There's a Woman Like a Dewdrop; What of the Night;* and *Where Ripples Flow.*

Mr. de Koven is the founder and conductor of the Washington Symphony Orchestra. He has served as musical critic on various New York publications and is now musical editor of the *New York World.*

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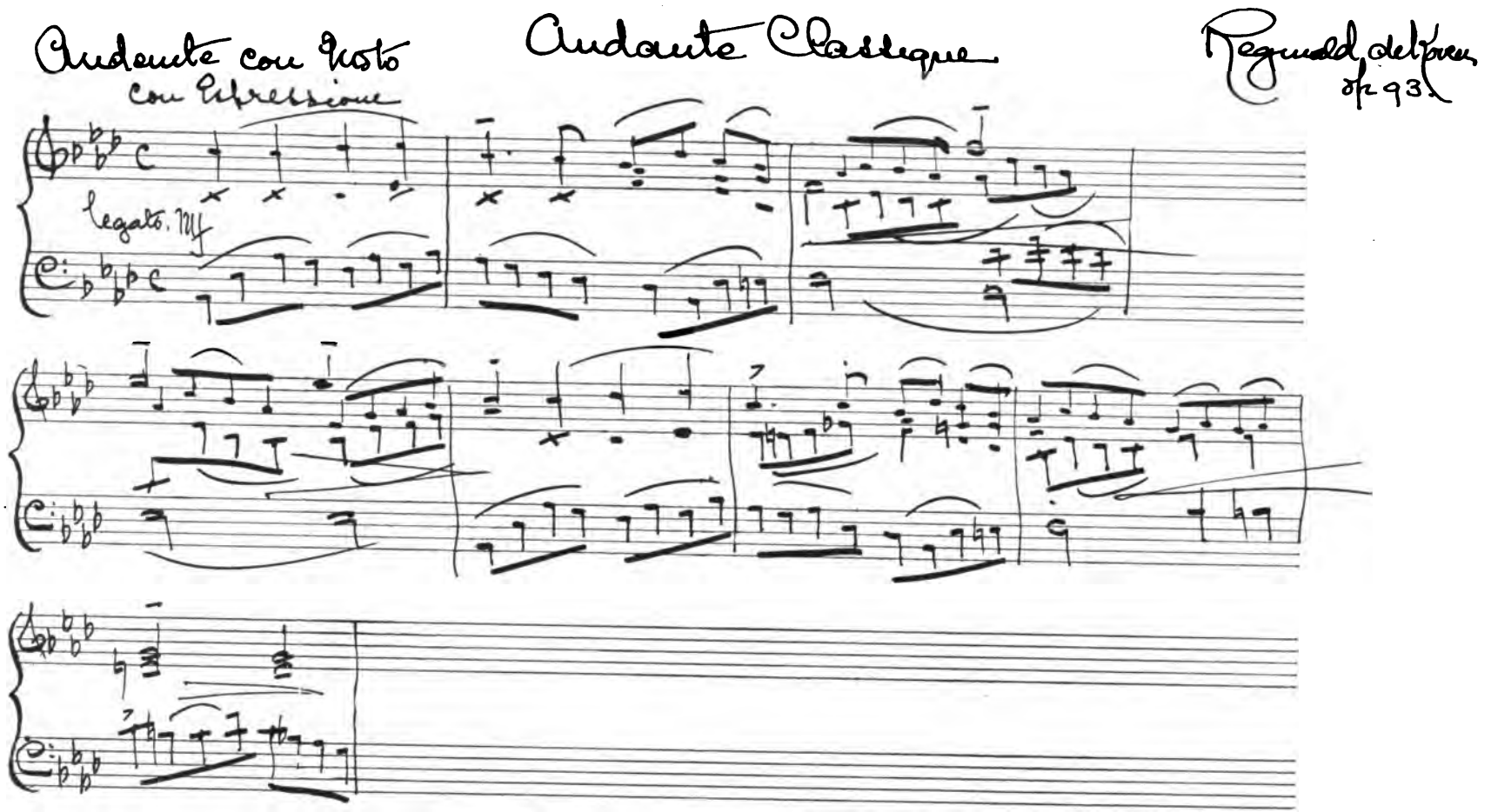

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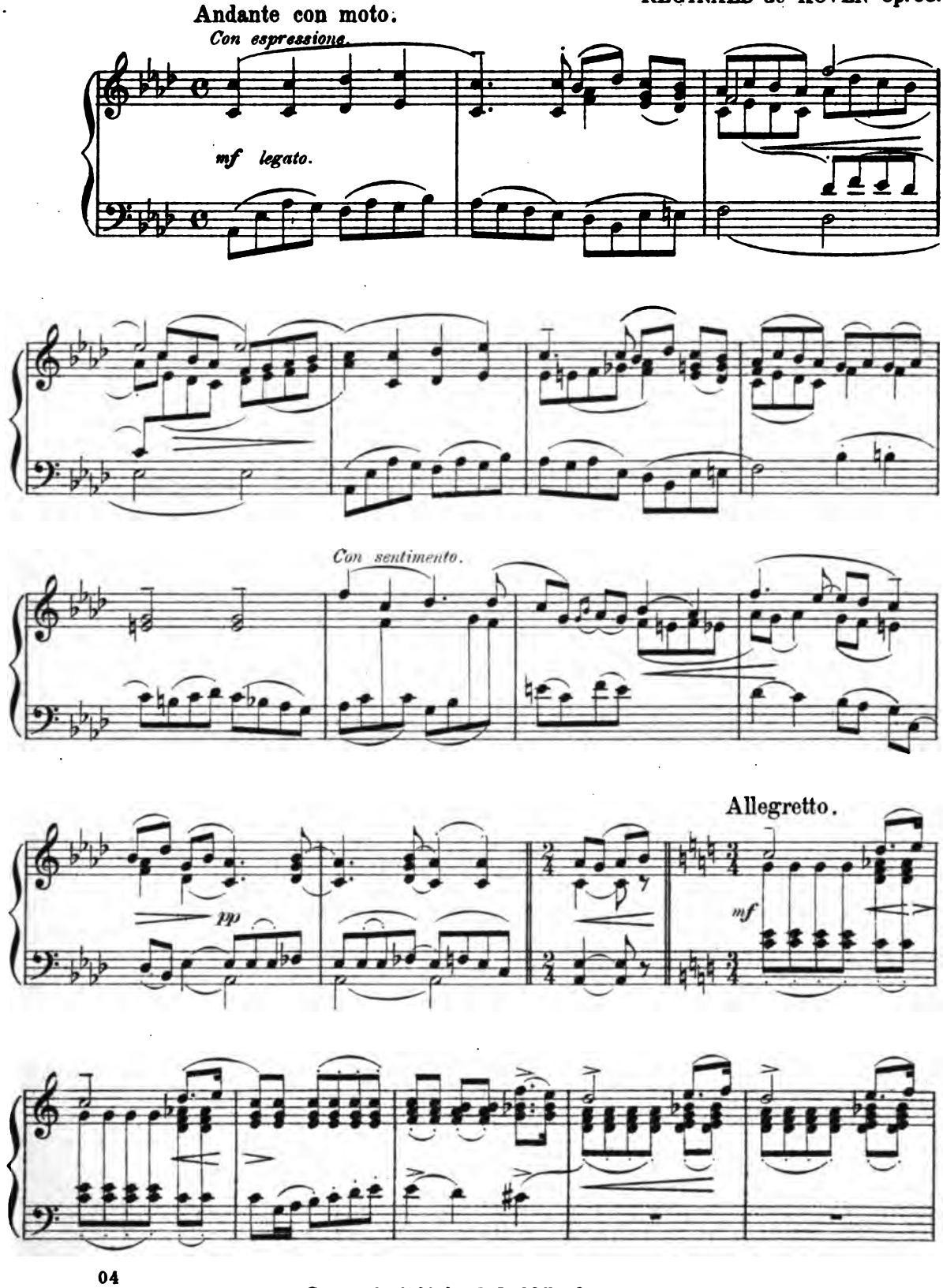
Andante Classique.

REGINALD de KOVEN Op. 93.



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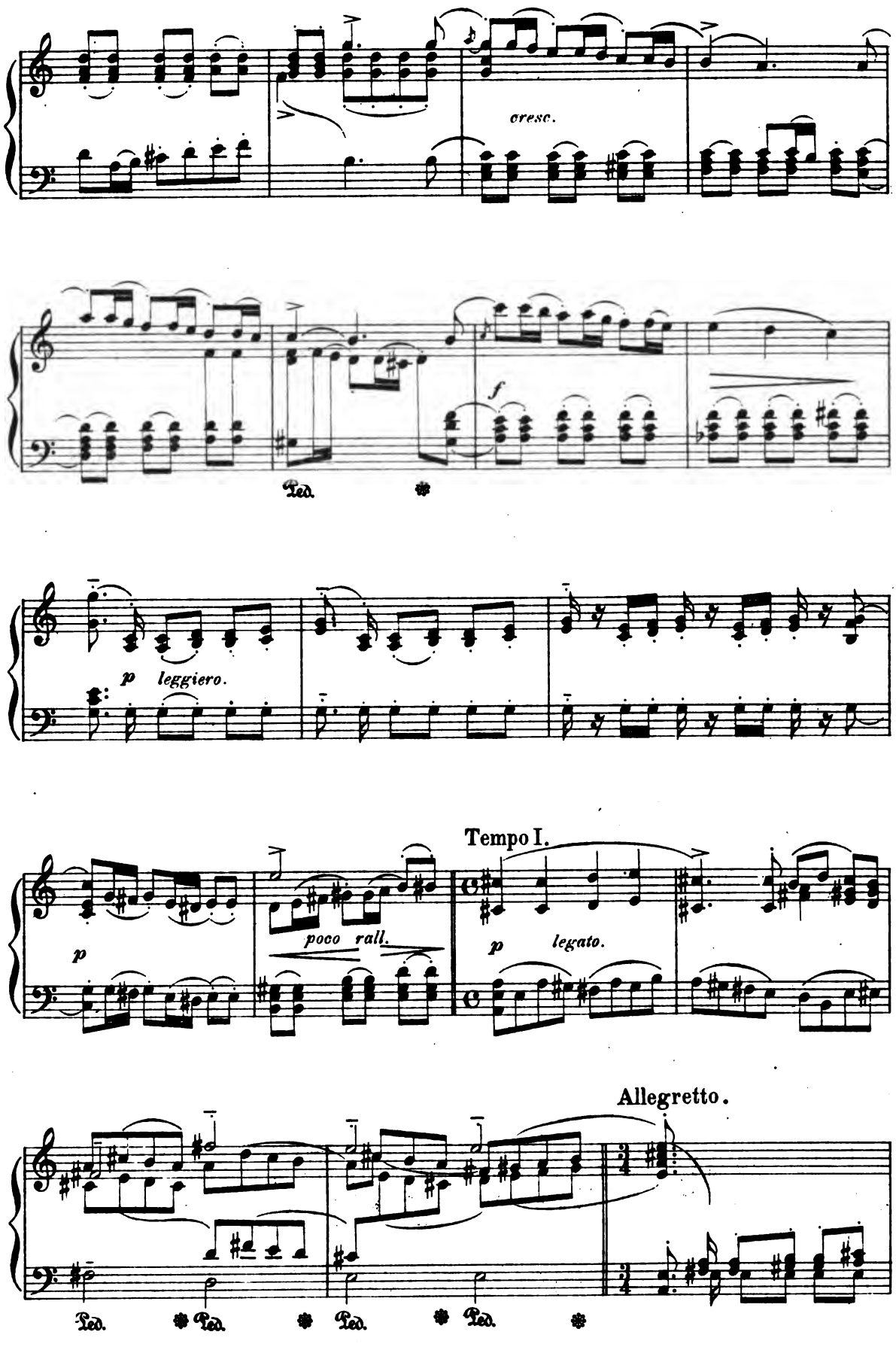

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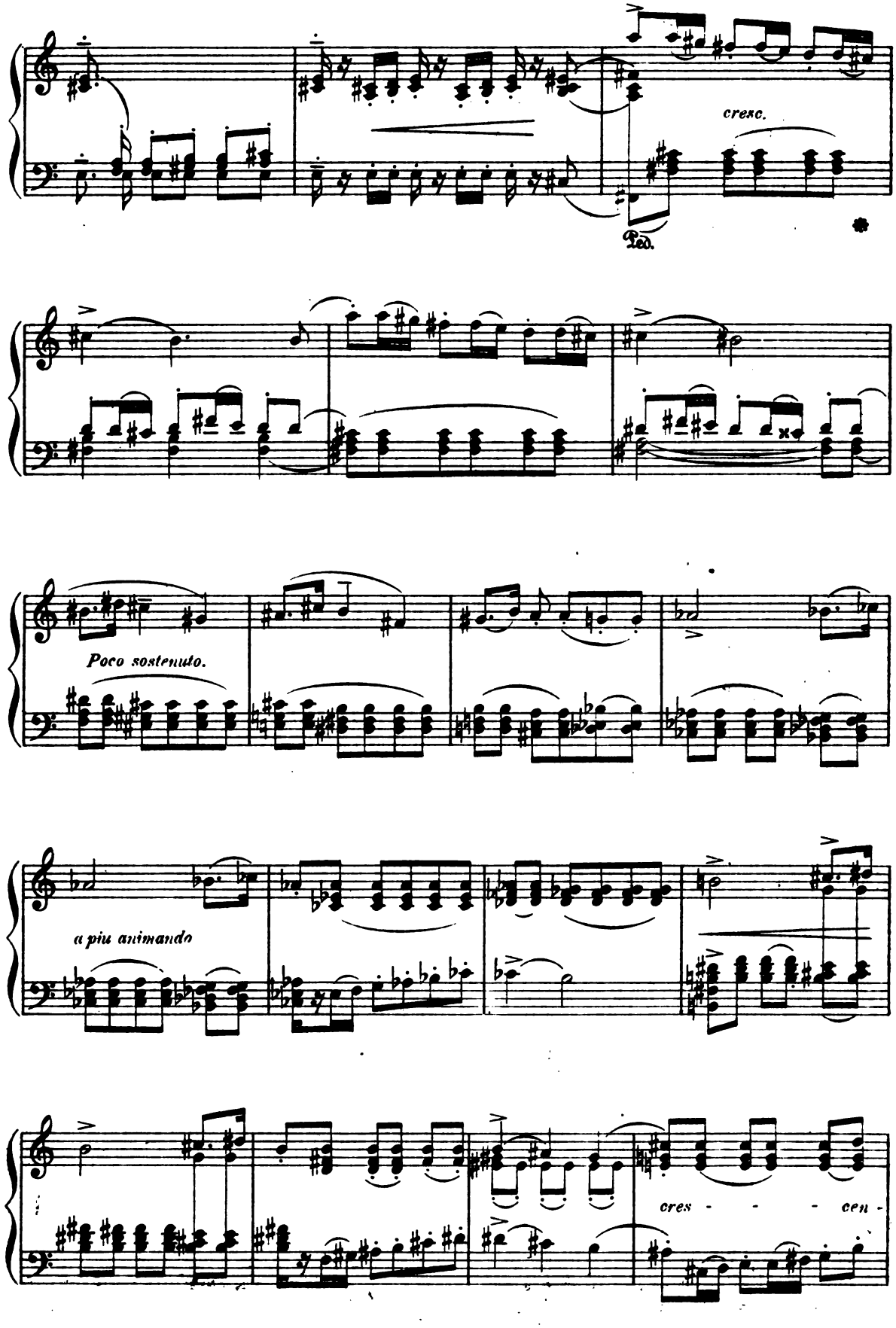

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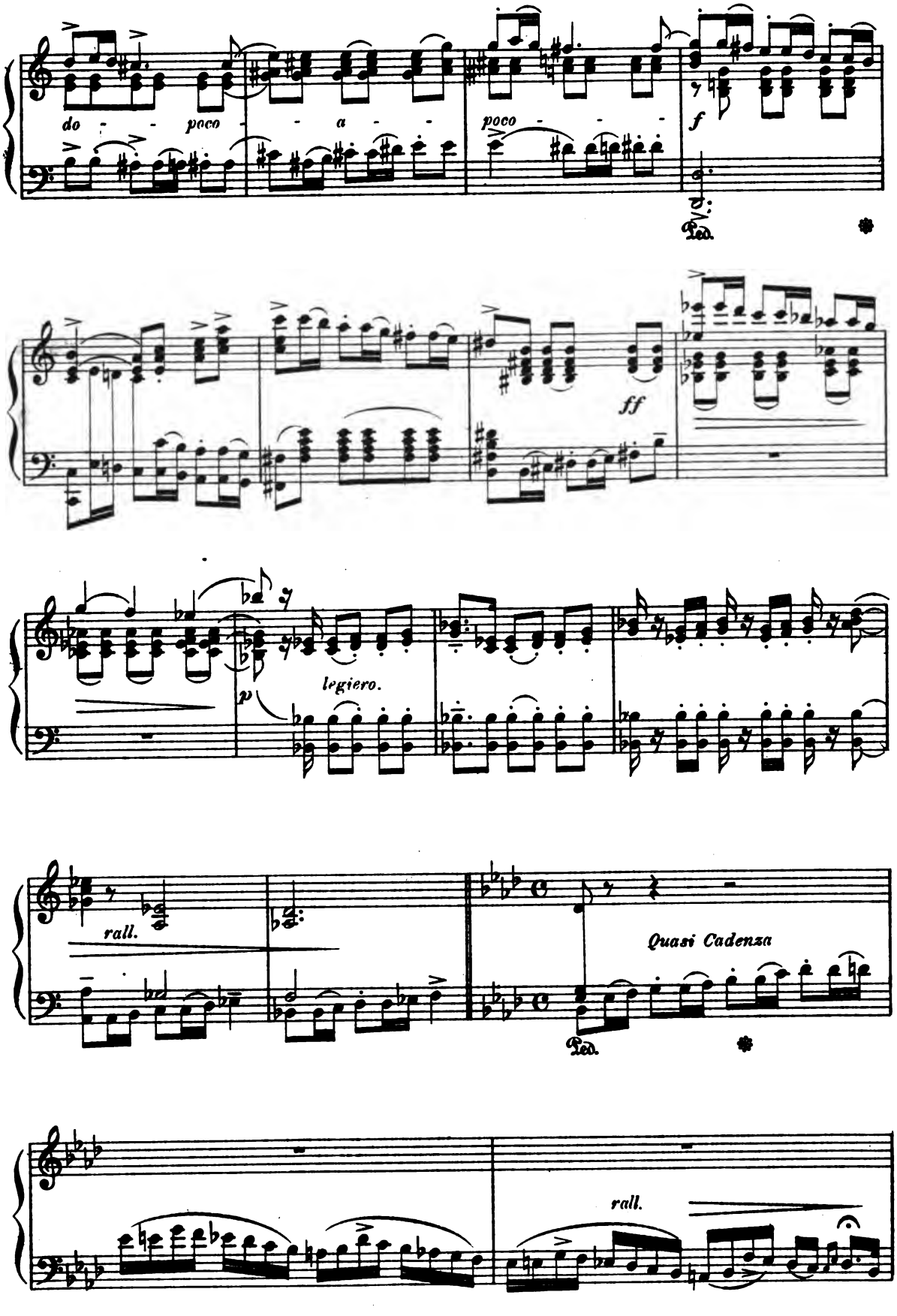

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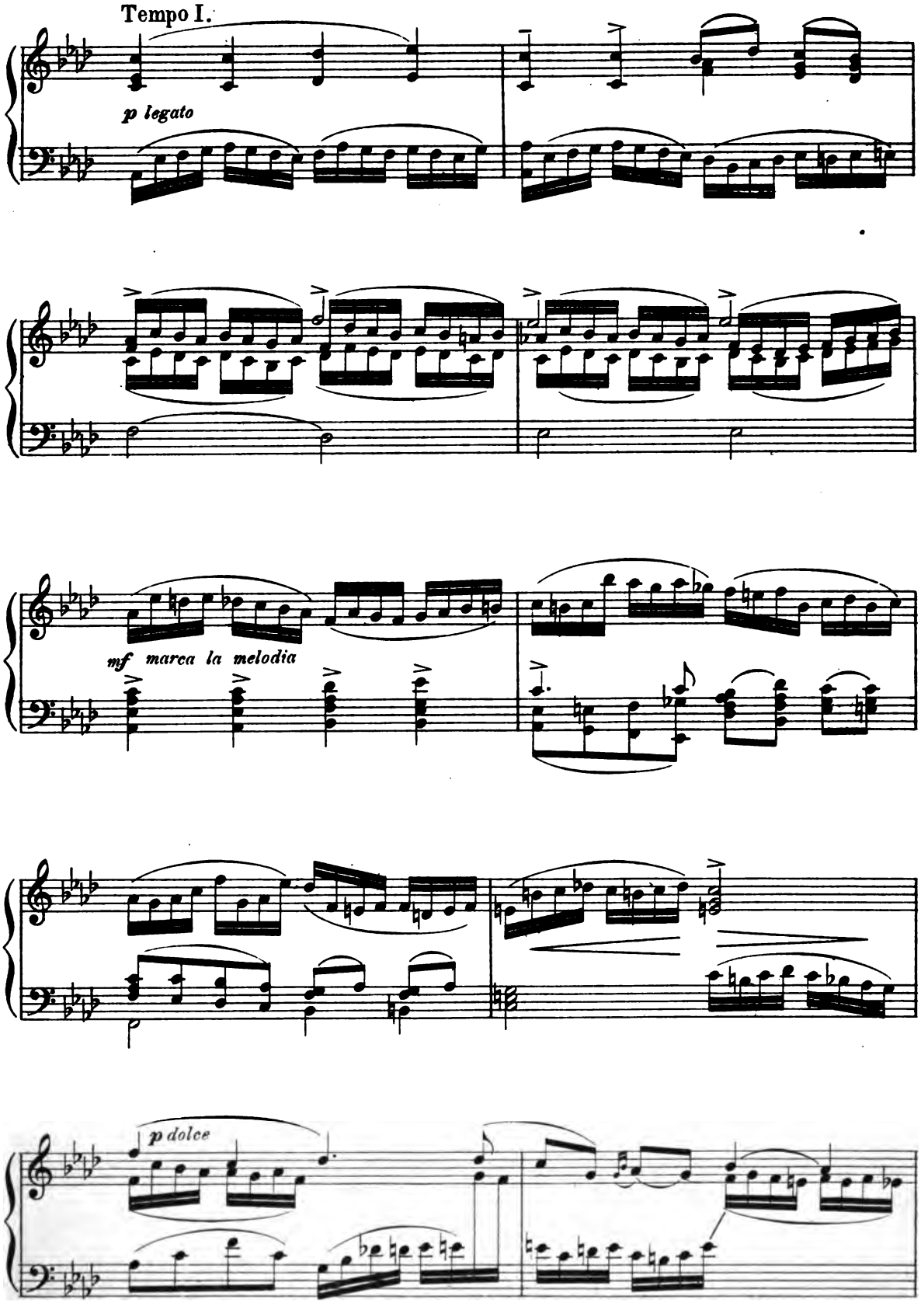

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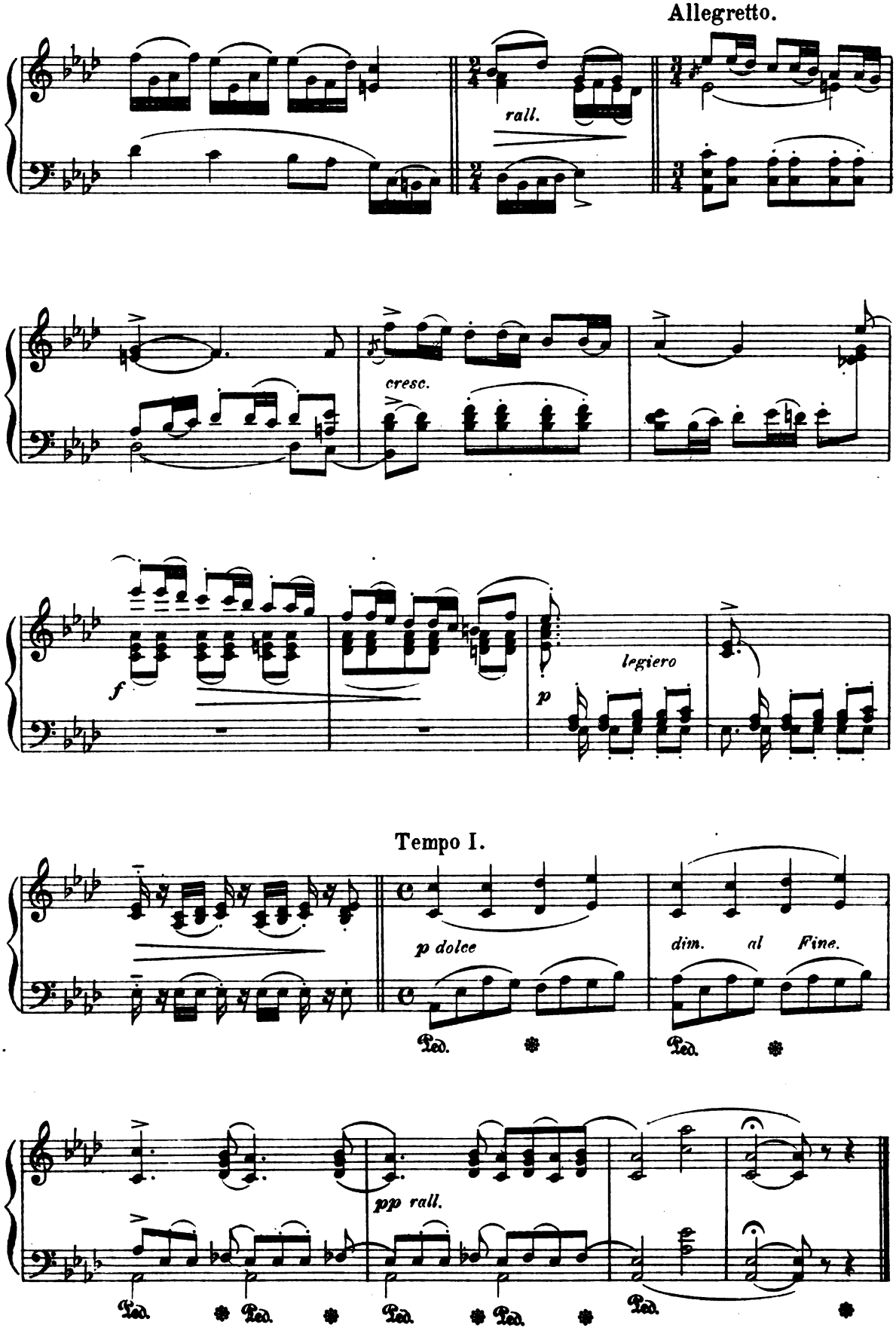

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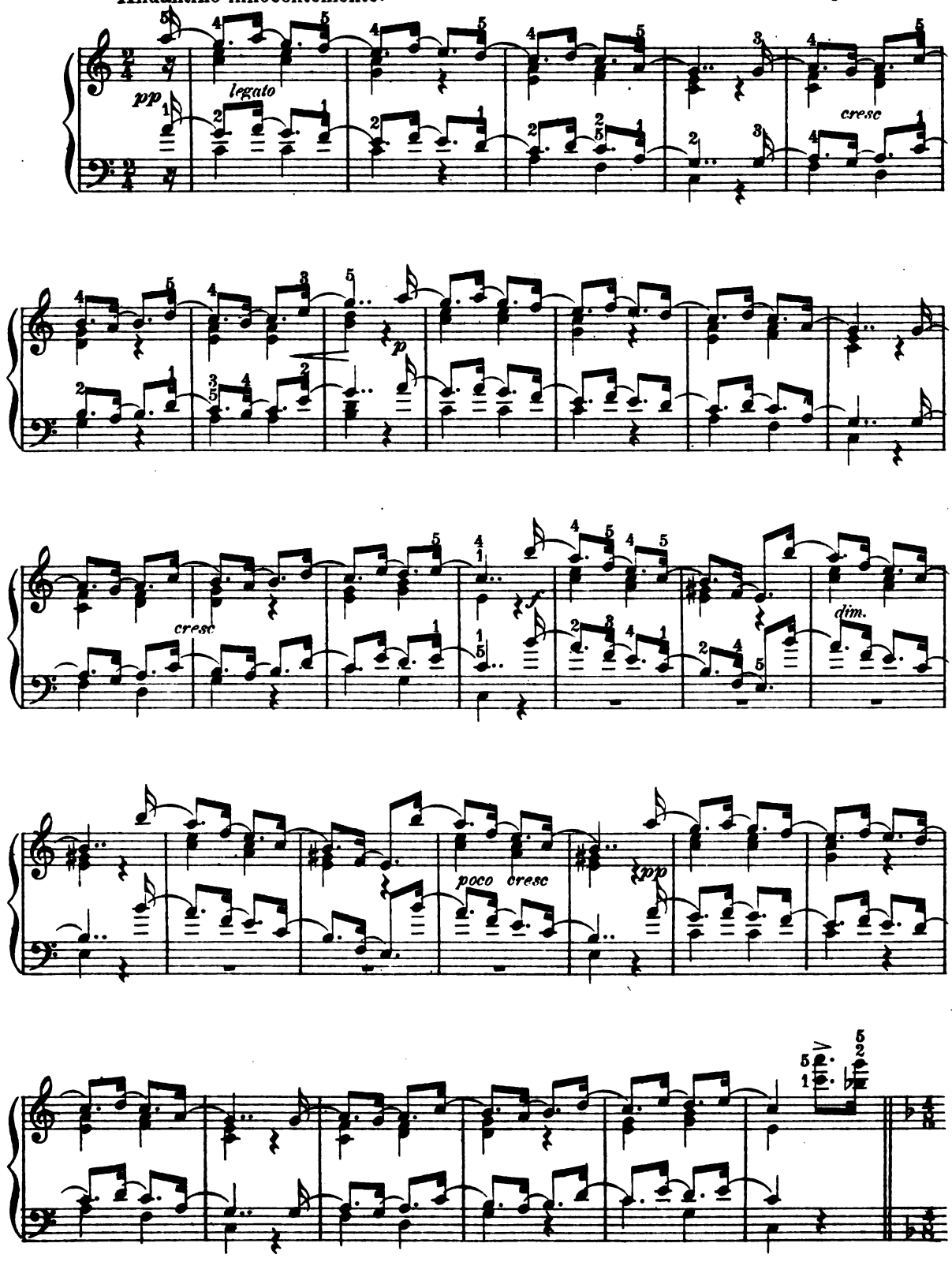
An Indian Tale.

Andantino innocentemente. C. LOEWE. Op. 107. № 2.



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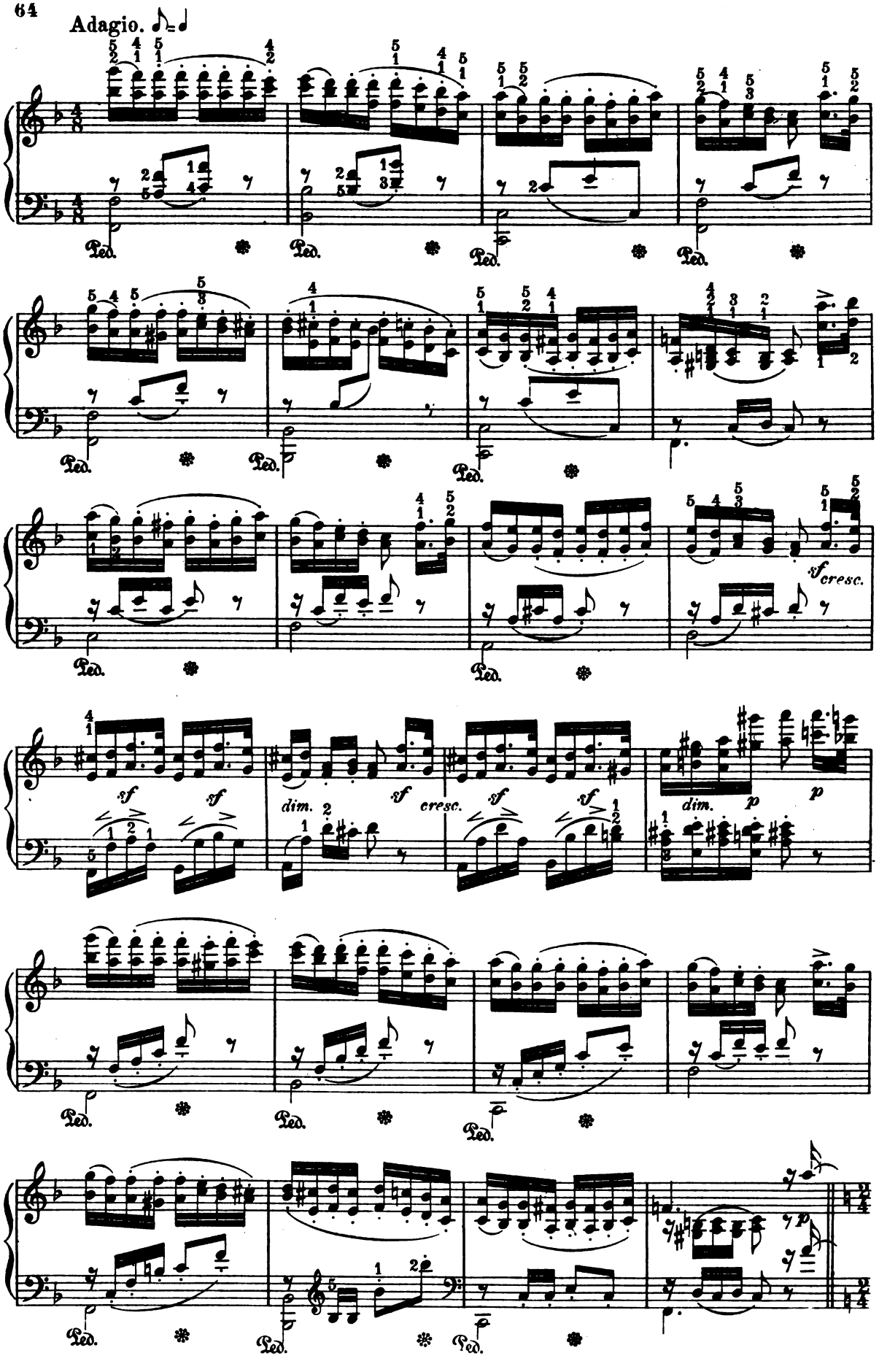

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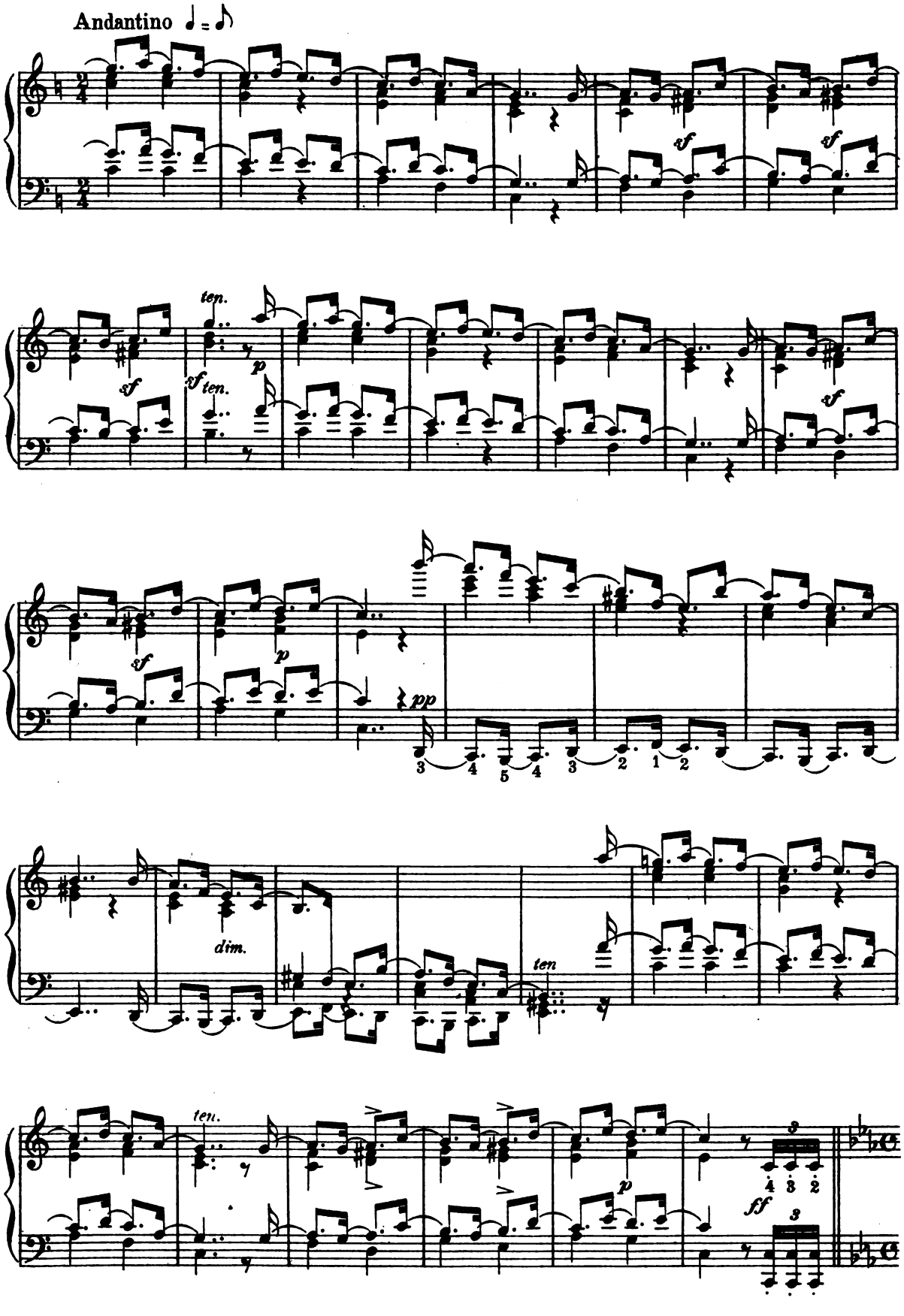

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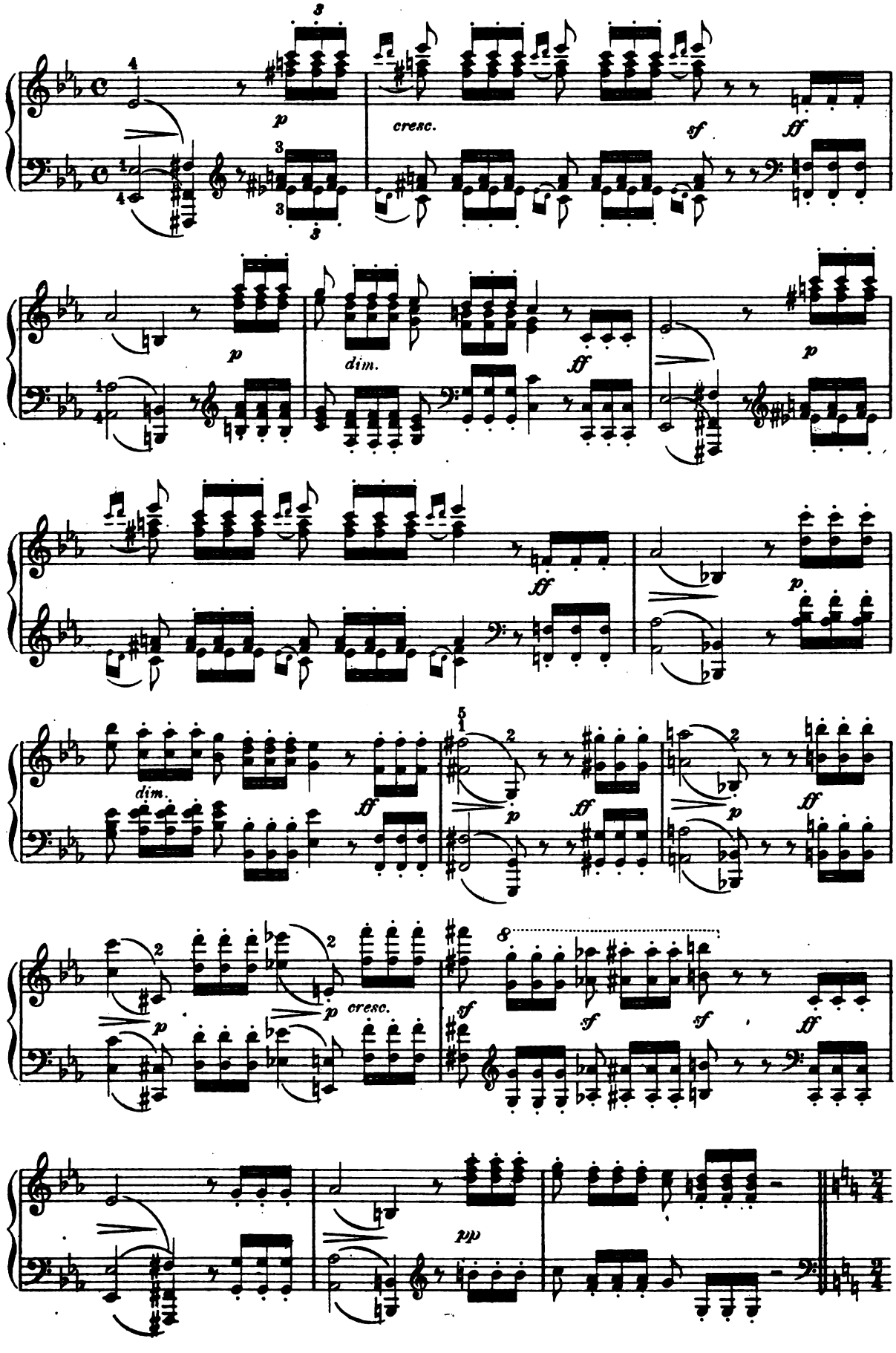

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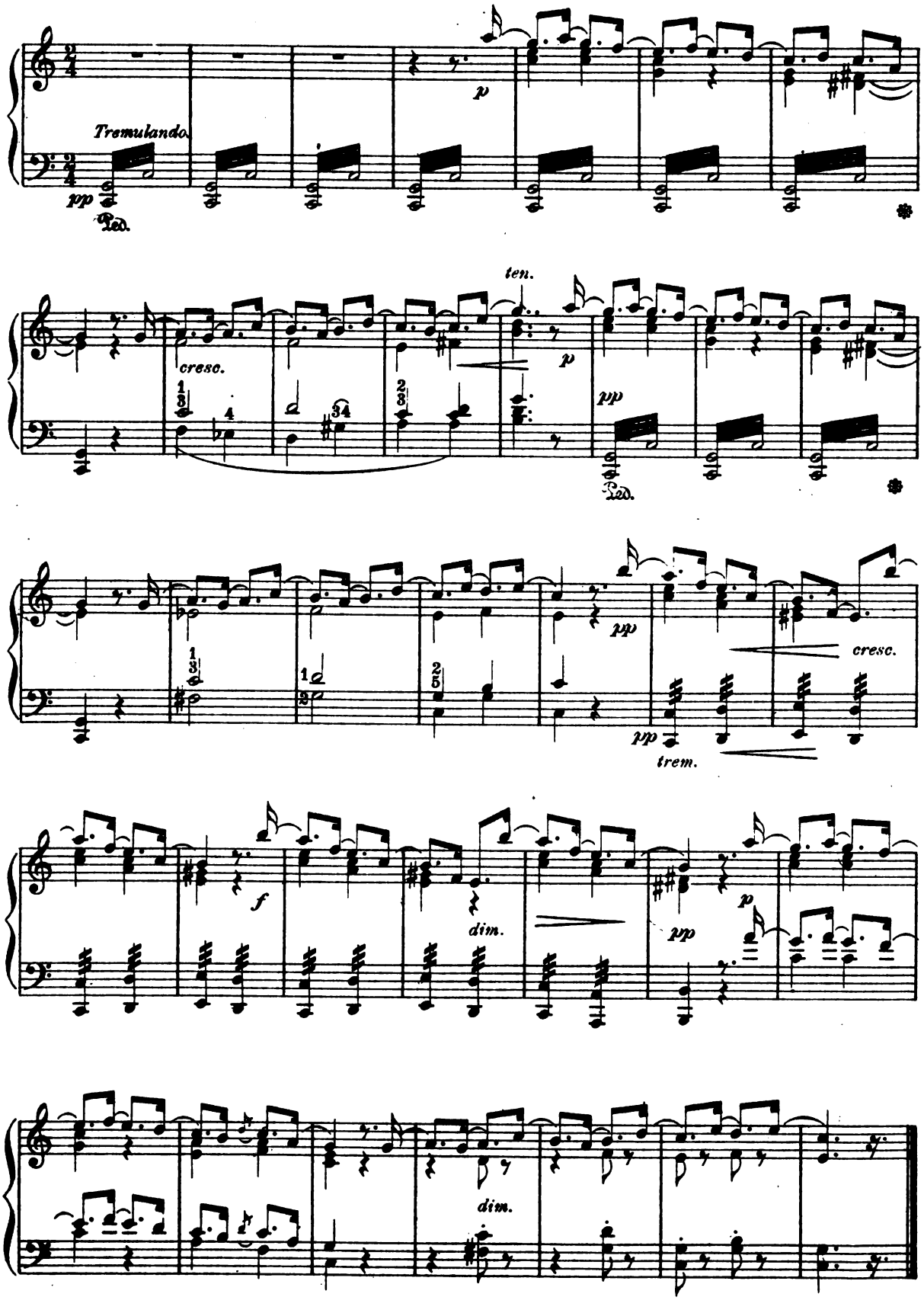

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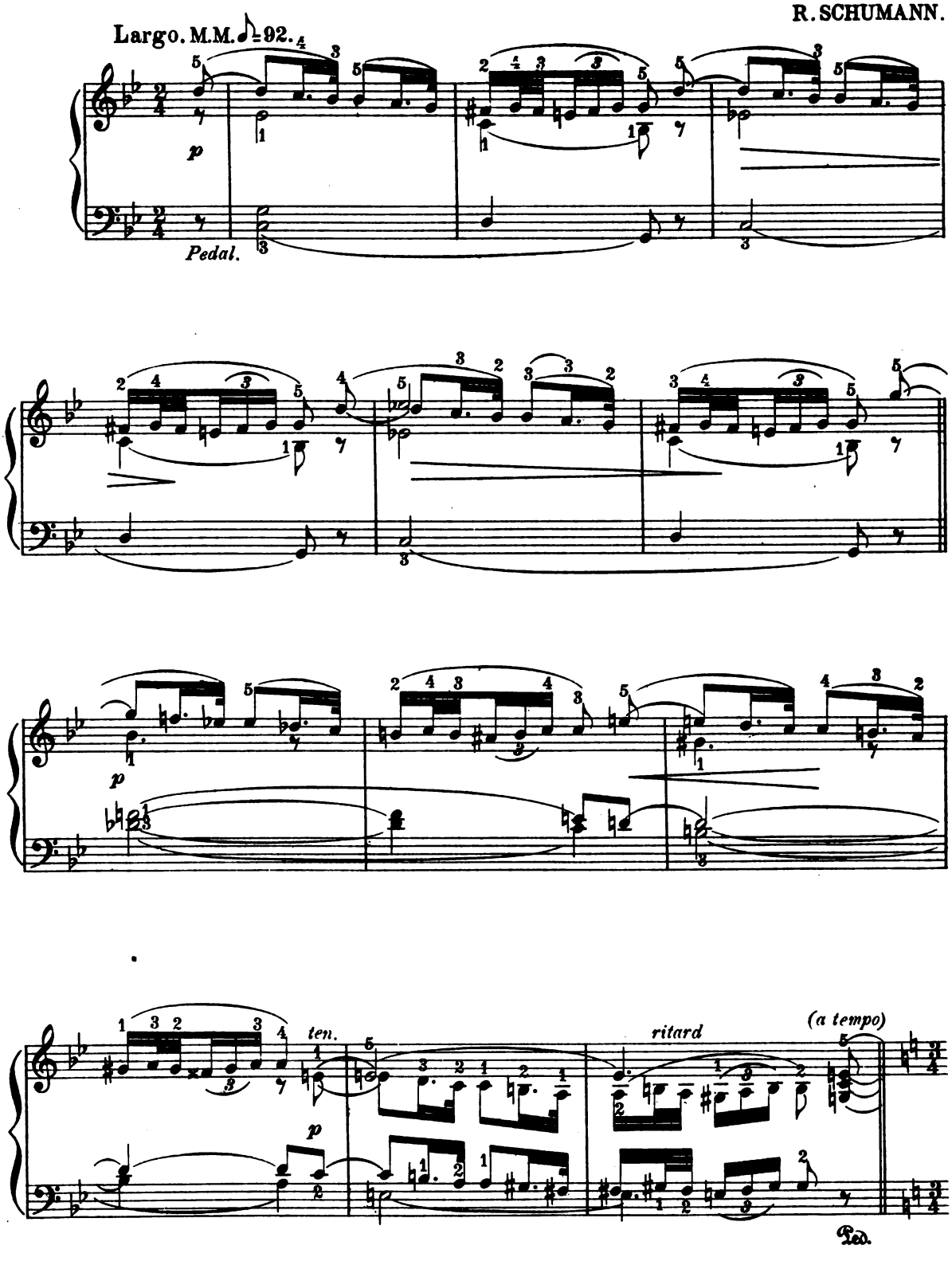
Romanze

FROM

FASCHINGSSCHWANK Op. 26.

R. SCHUMANN.



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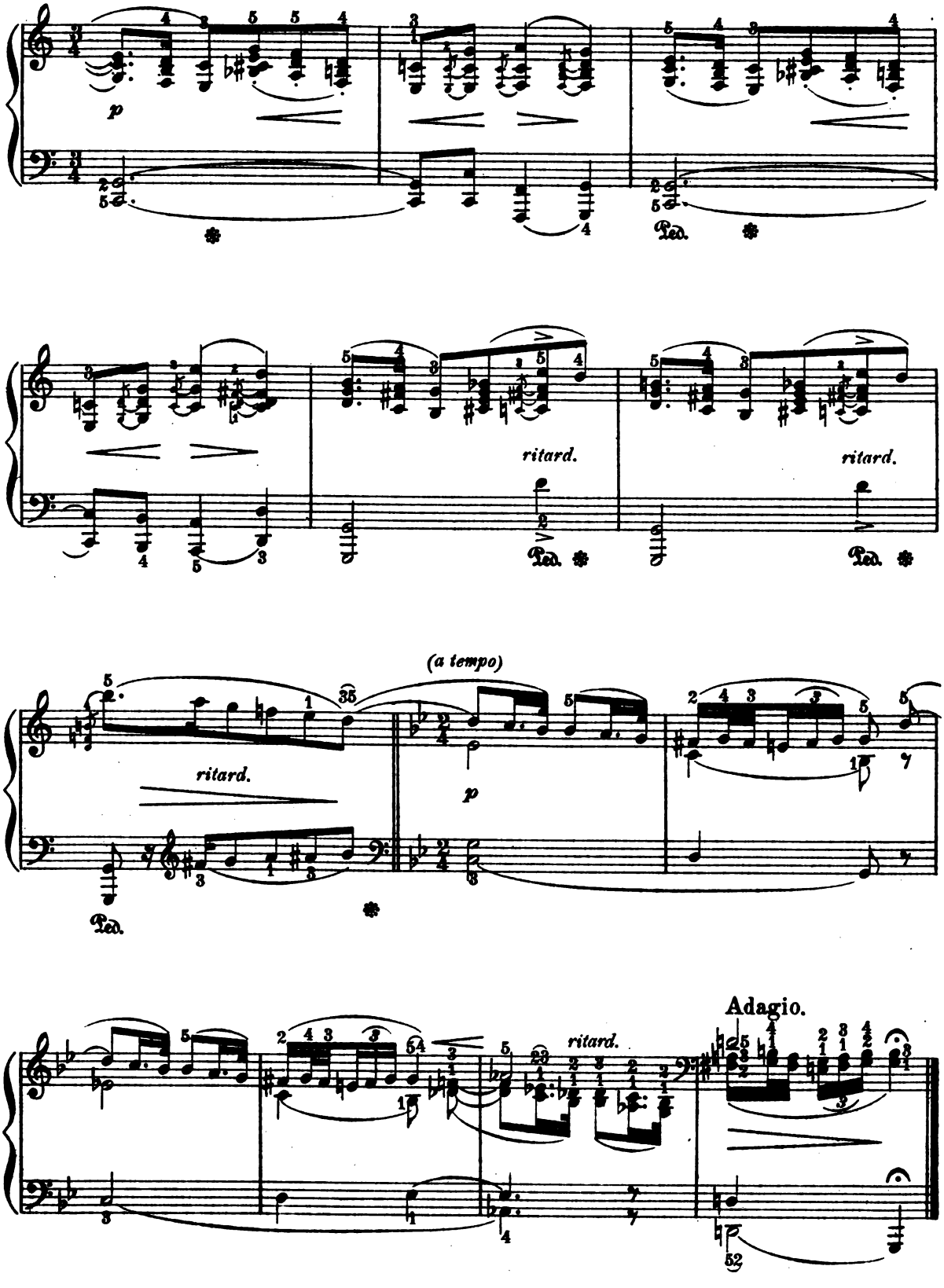

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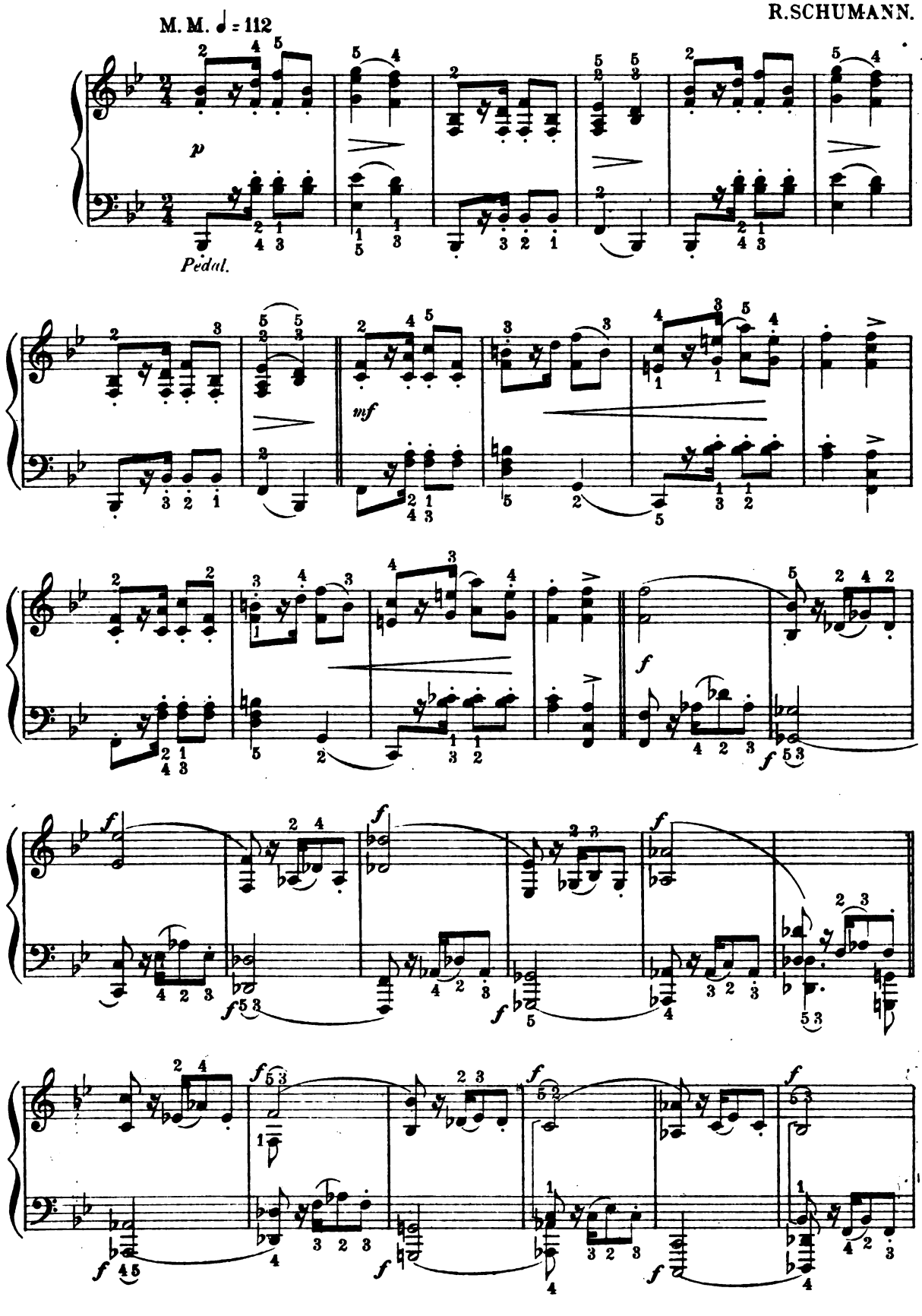
Scherzino

FROM

FASCHINGSSCHWANK. Op. 26.

R. SCHUMANN.



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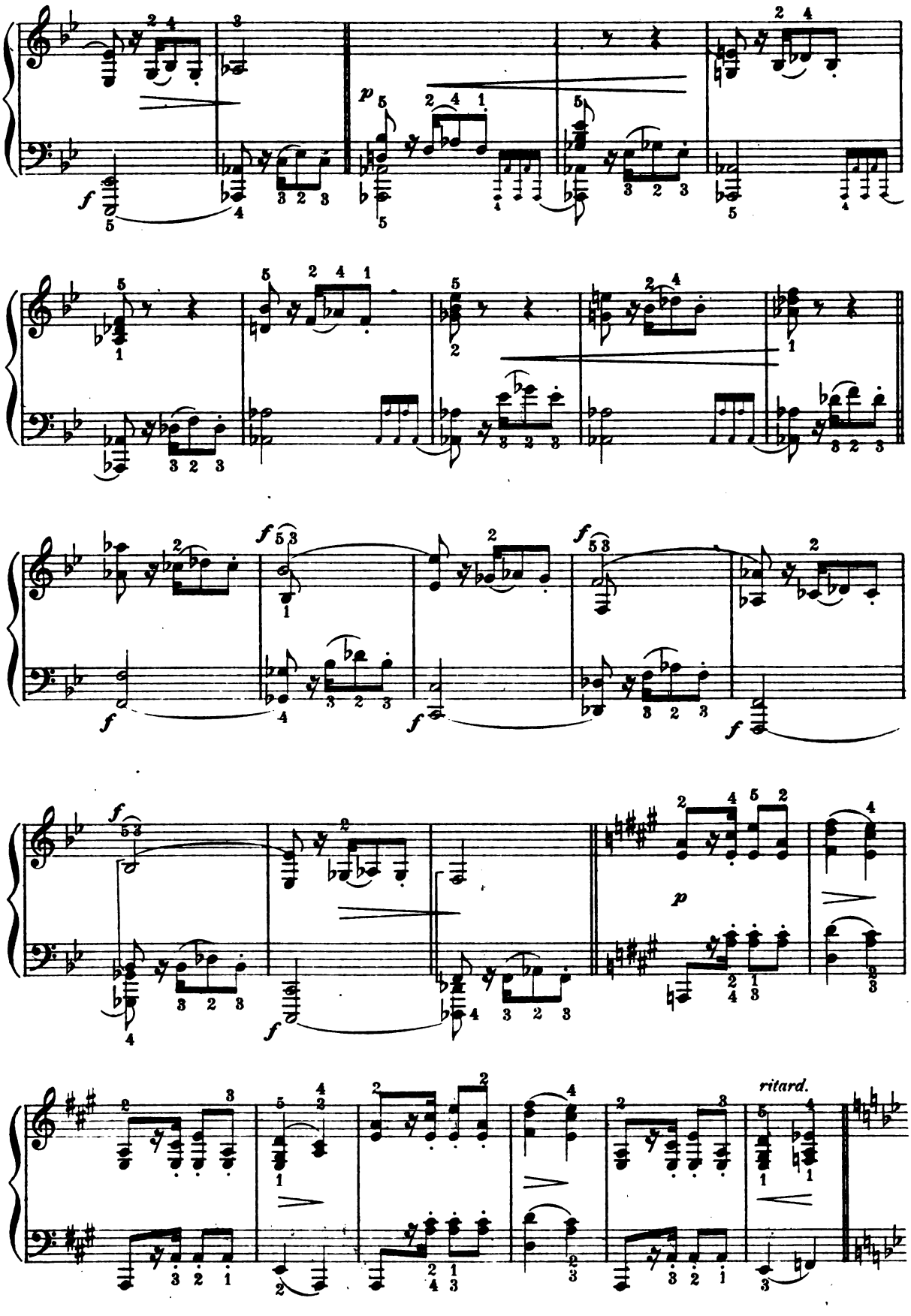

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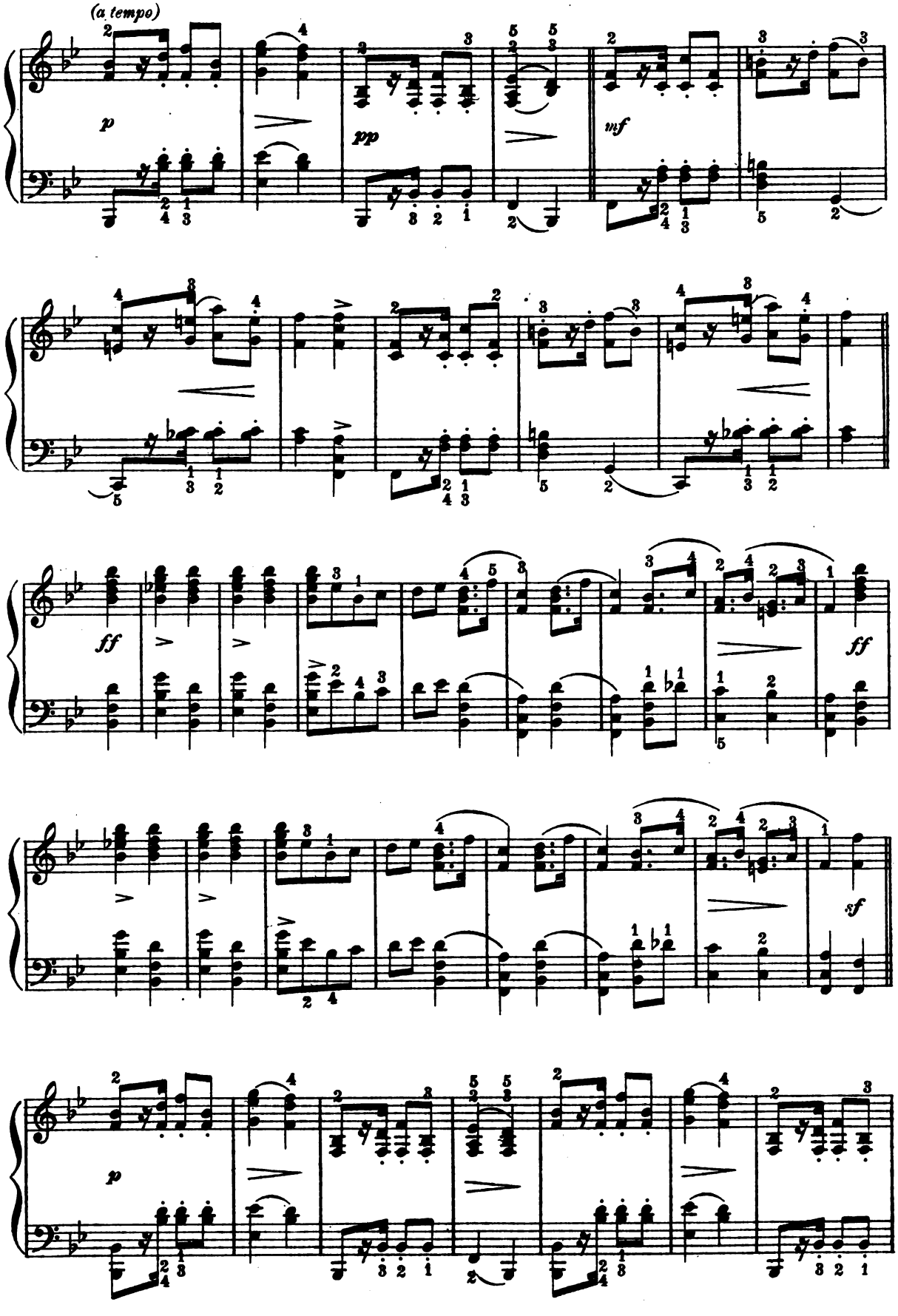

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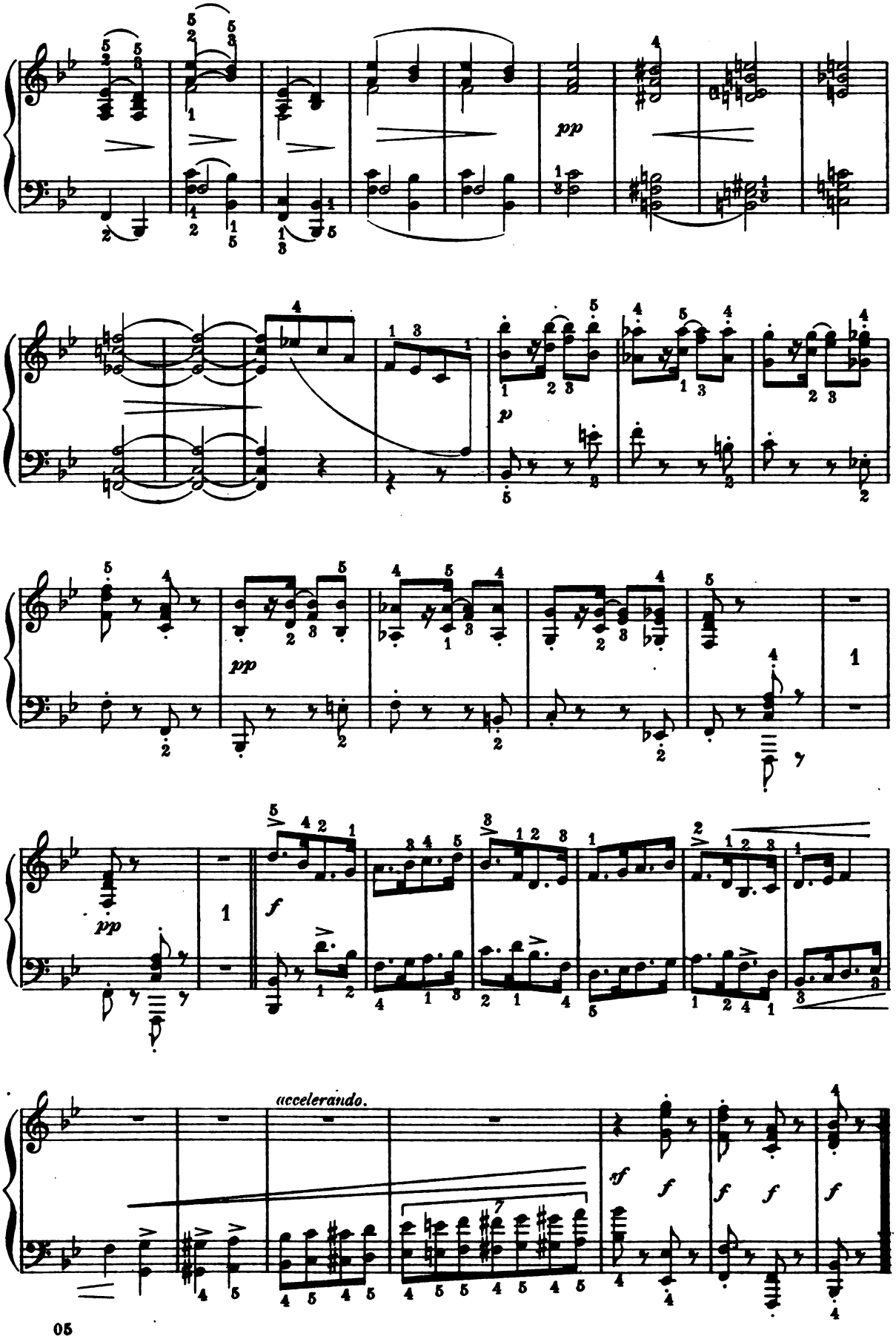

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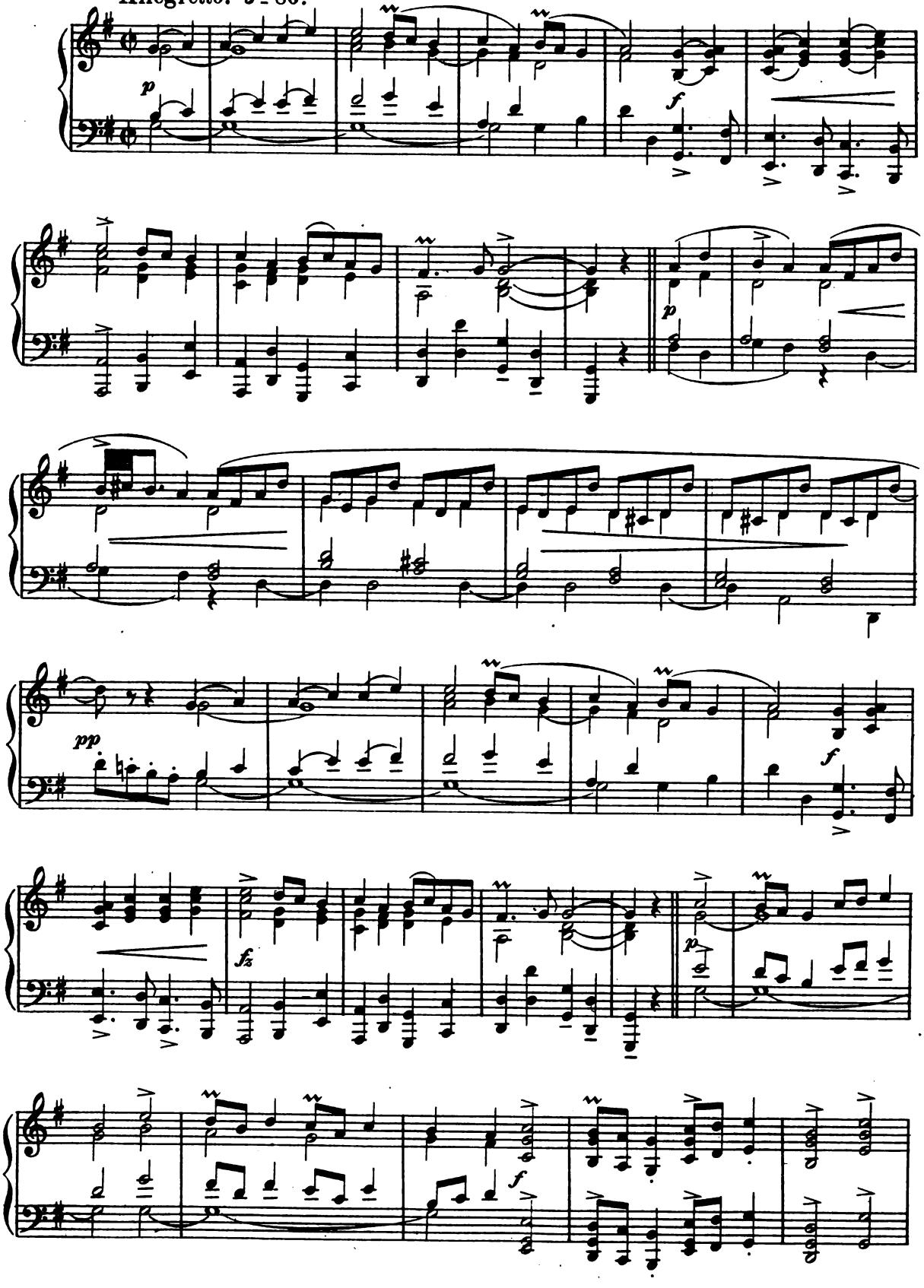
Gavotte.

Allegretto. ♩ = 80.

EDW. GRIEG Op.40 No 3.



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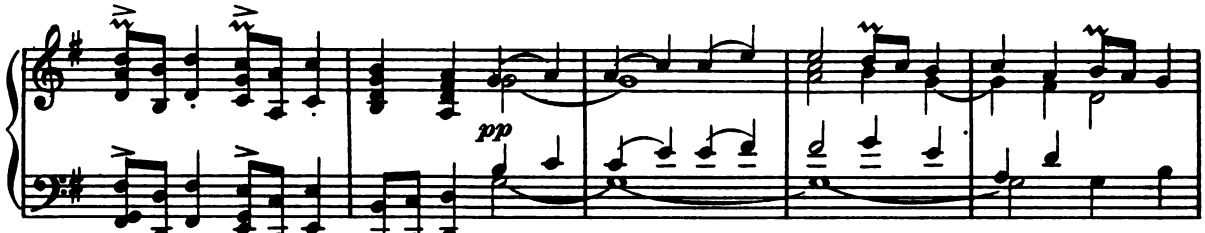
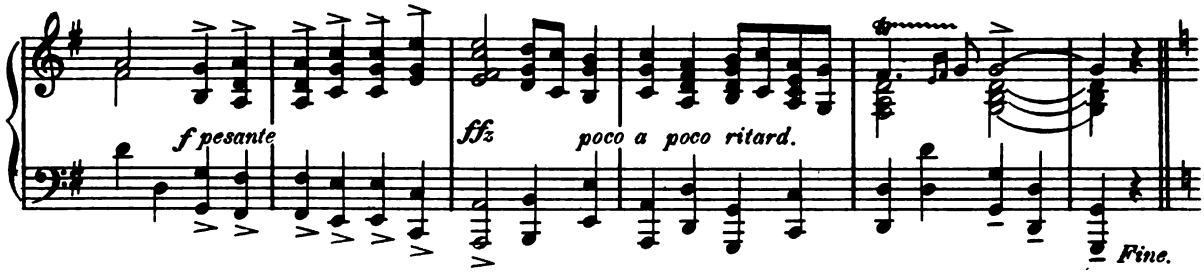
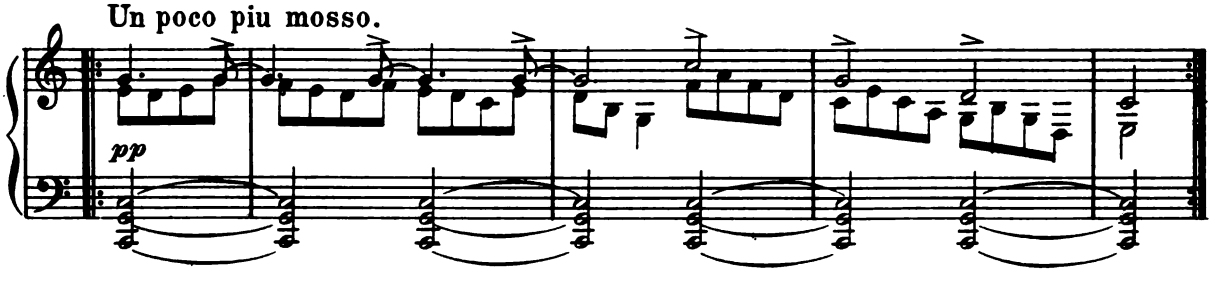
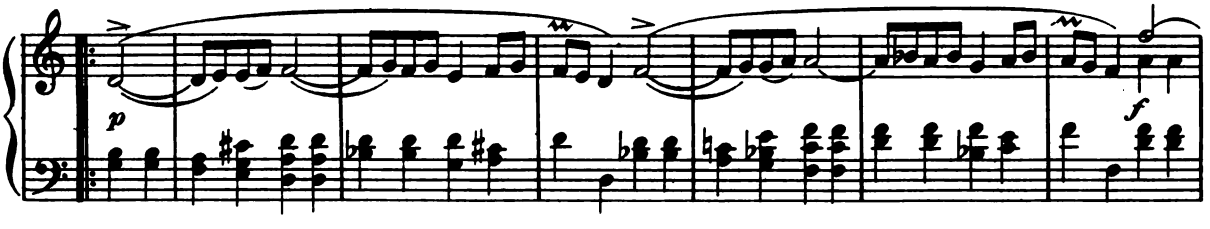


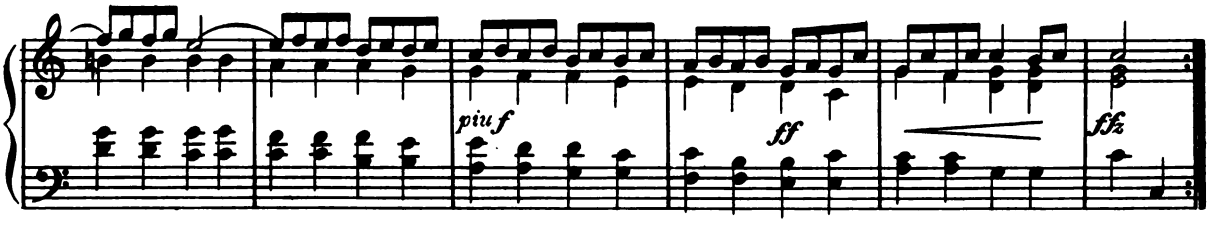


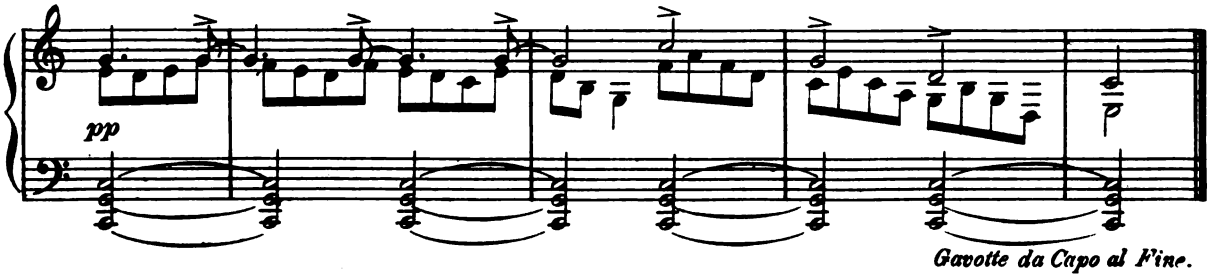
MUSETTE.

Un poco piu mosso.









Gavotte da Capo al Fine.

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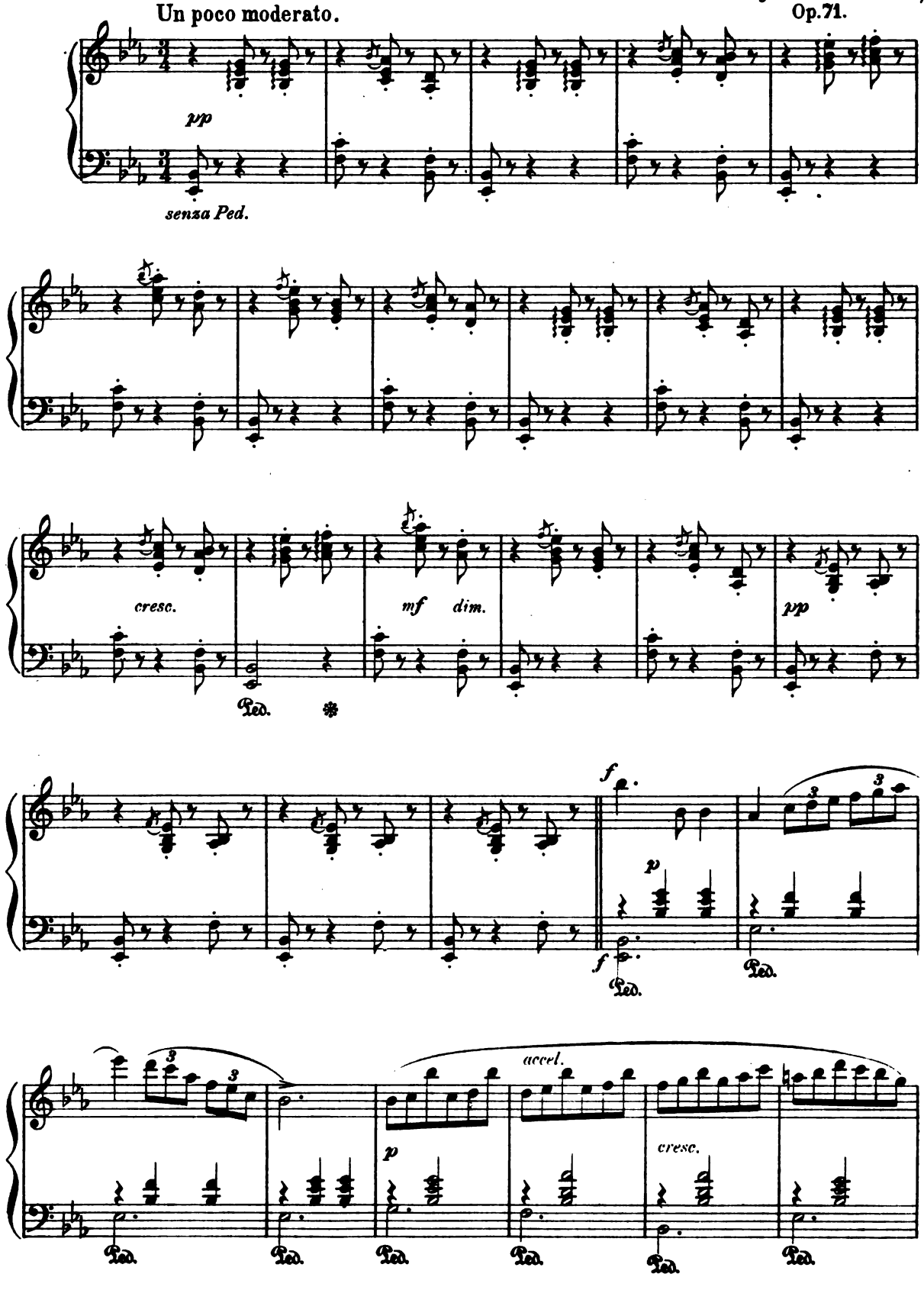
Valse-Serenade.

BENJAMIN GODARD,
Op. 71.



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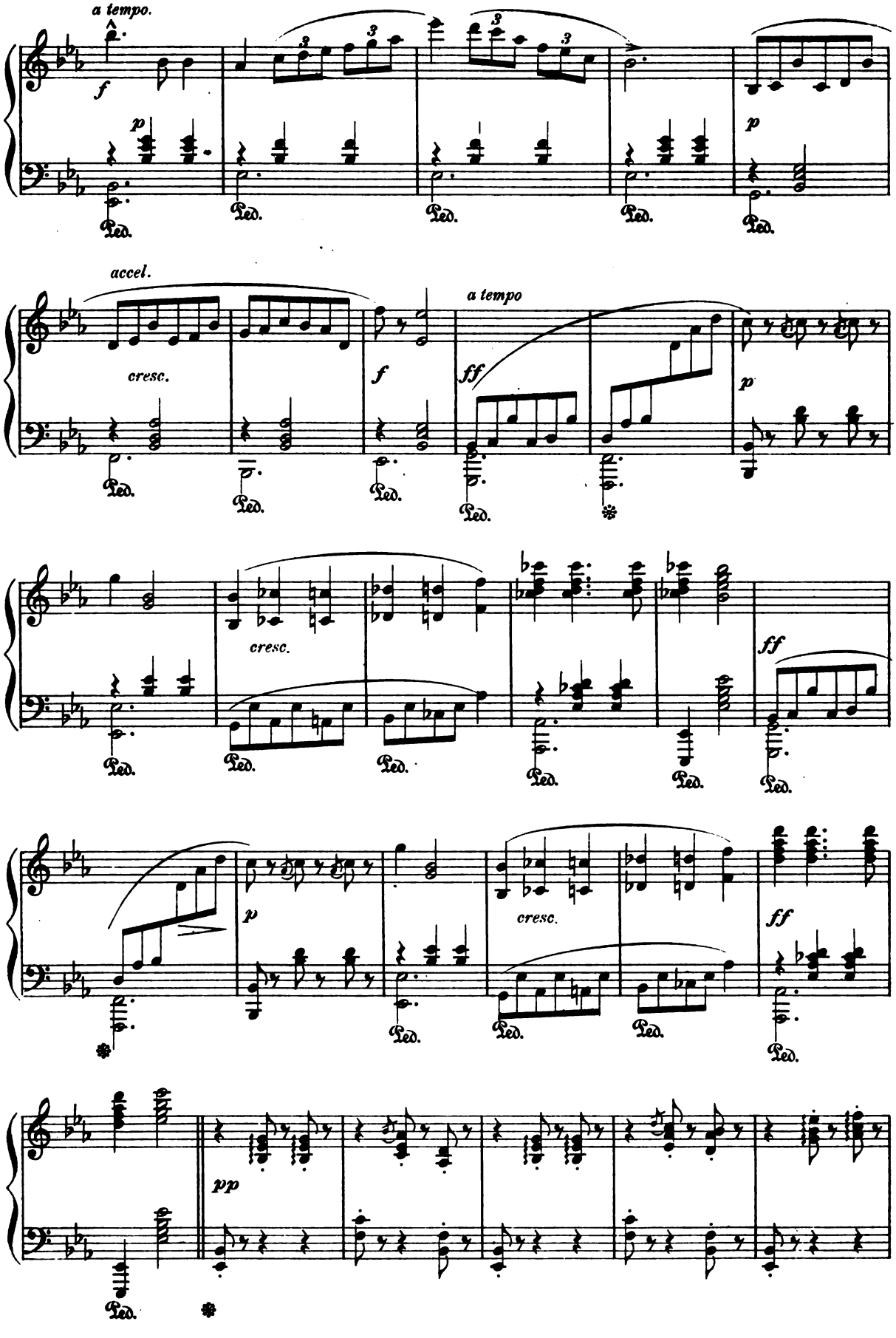

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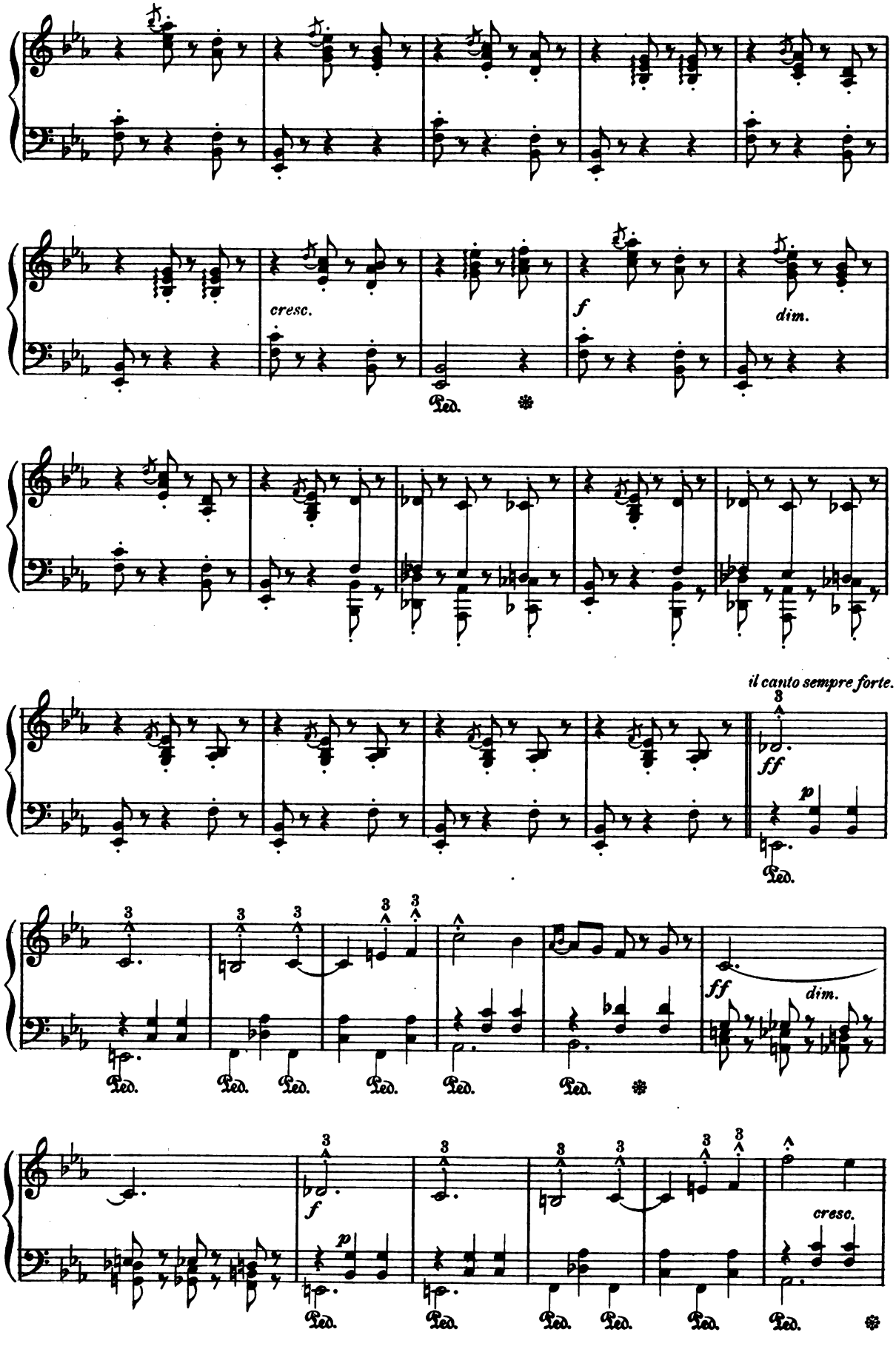

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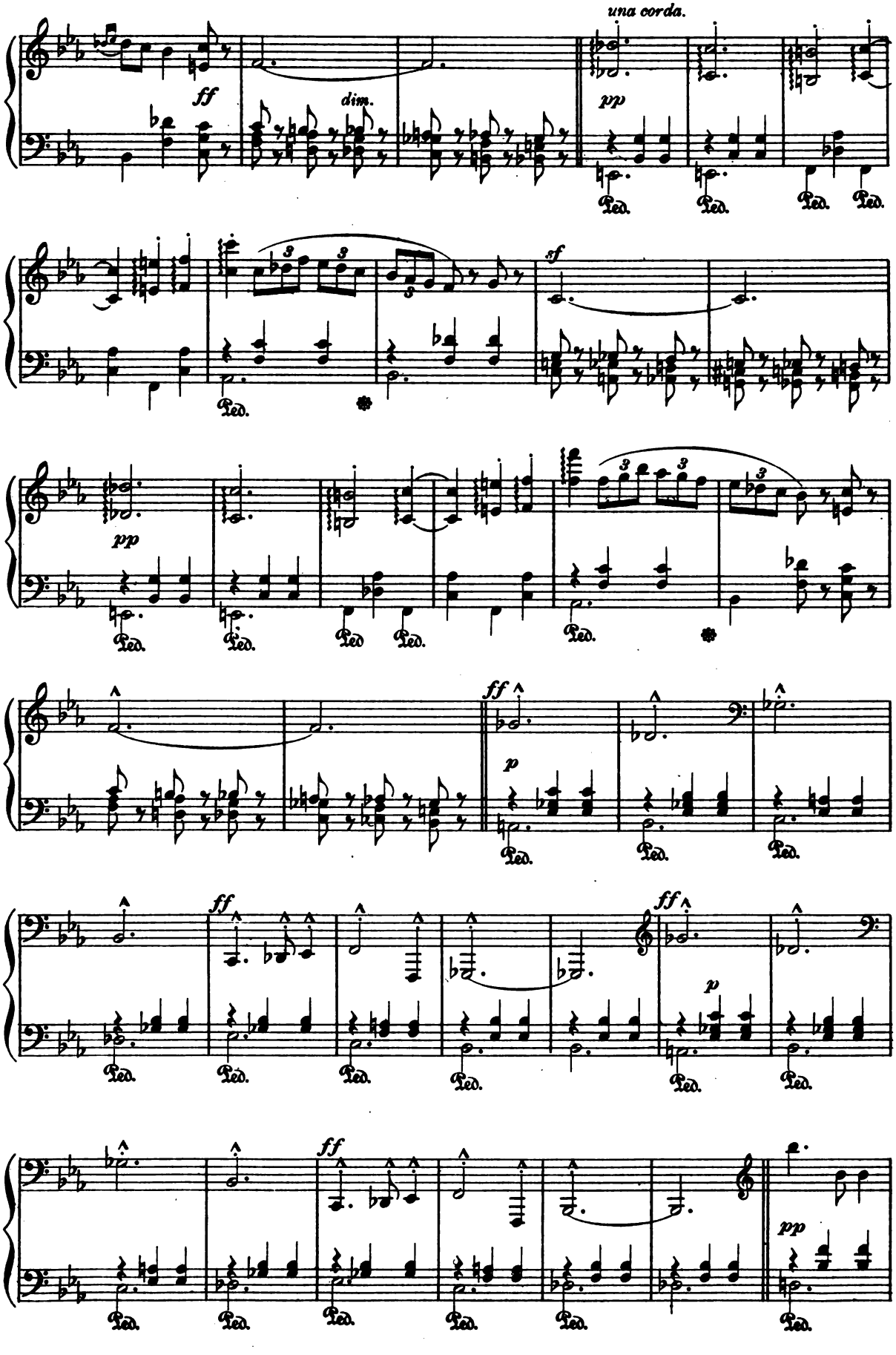

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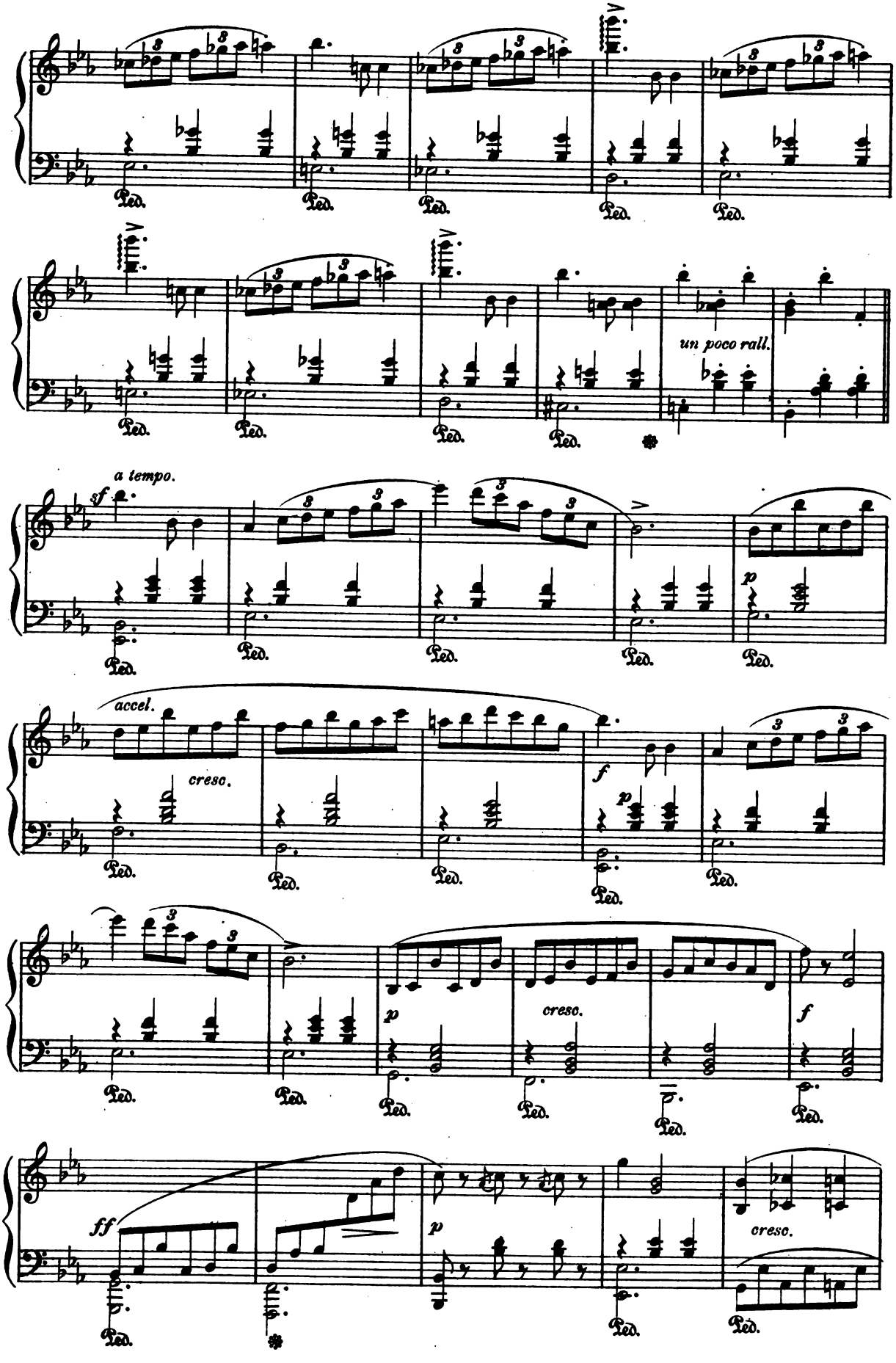

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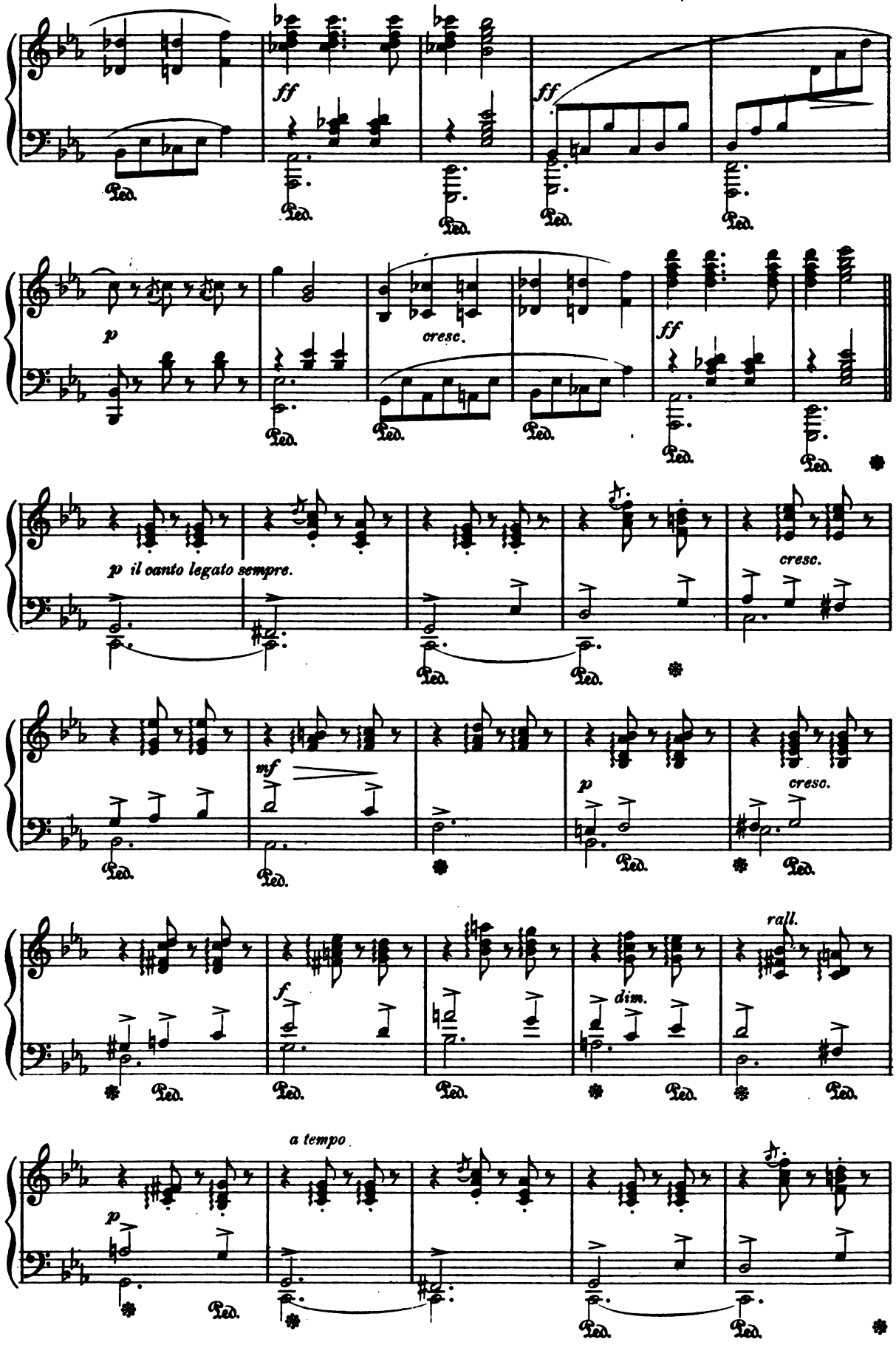

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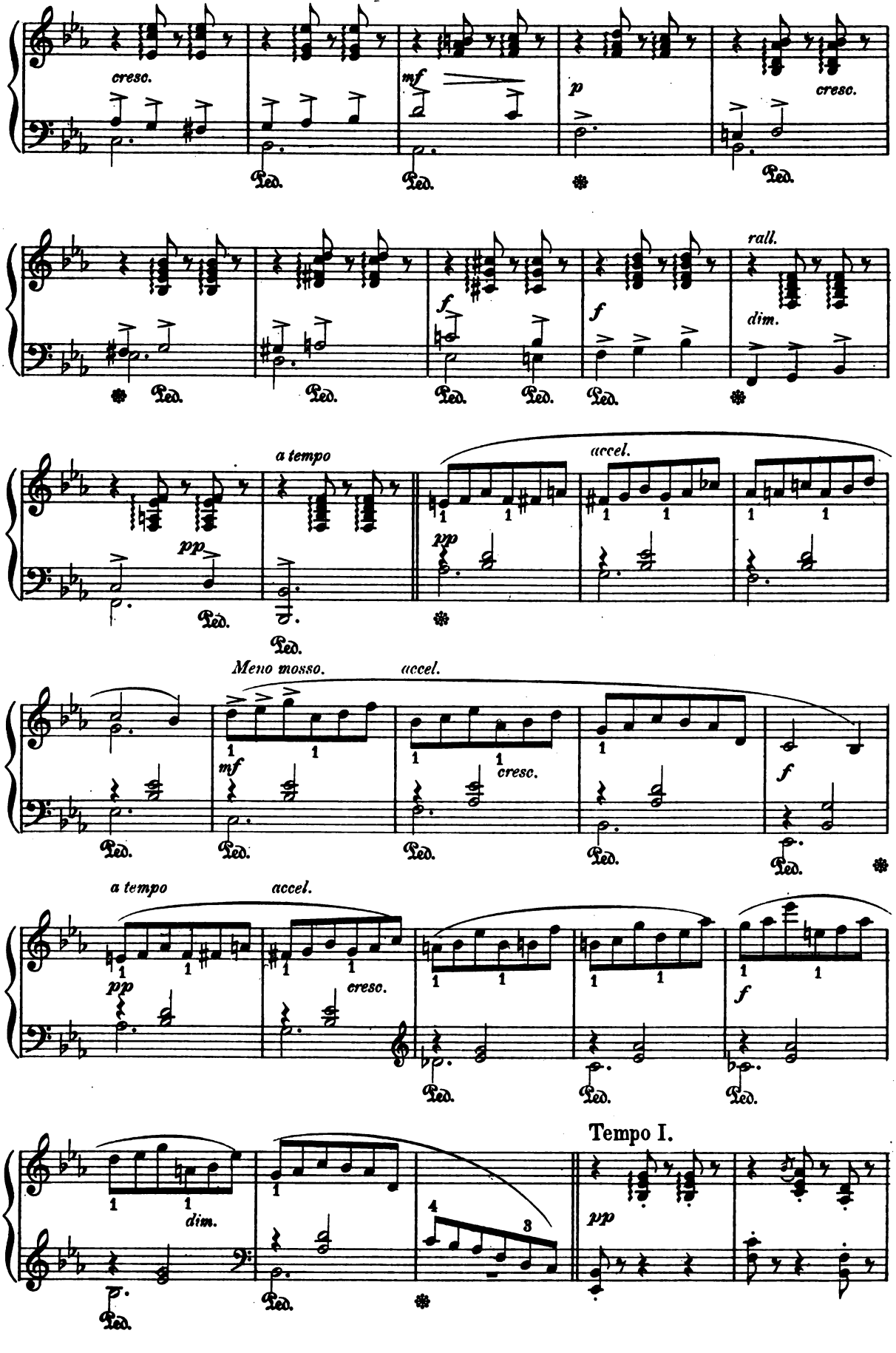

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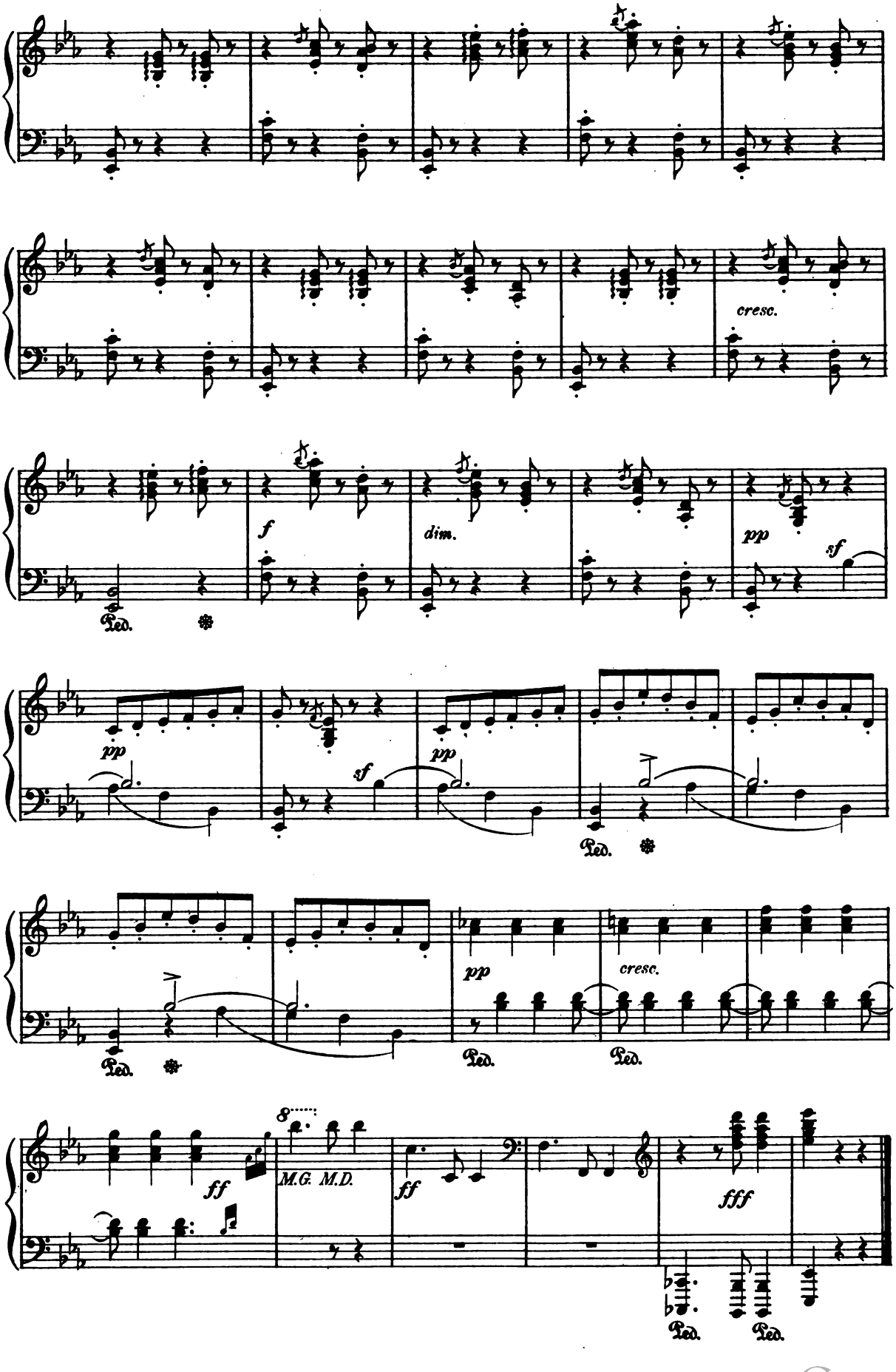

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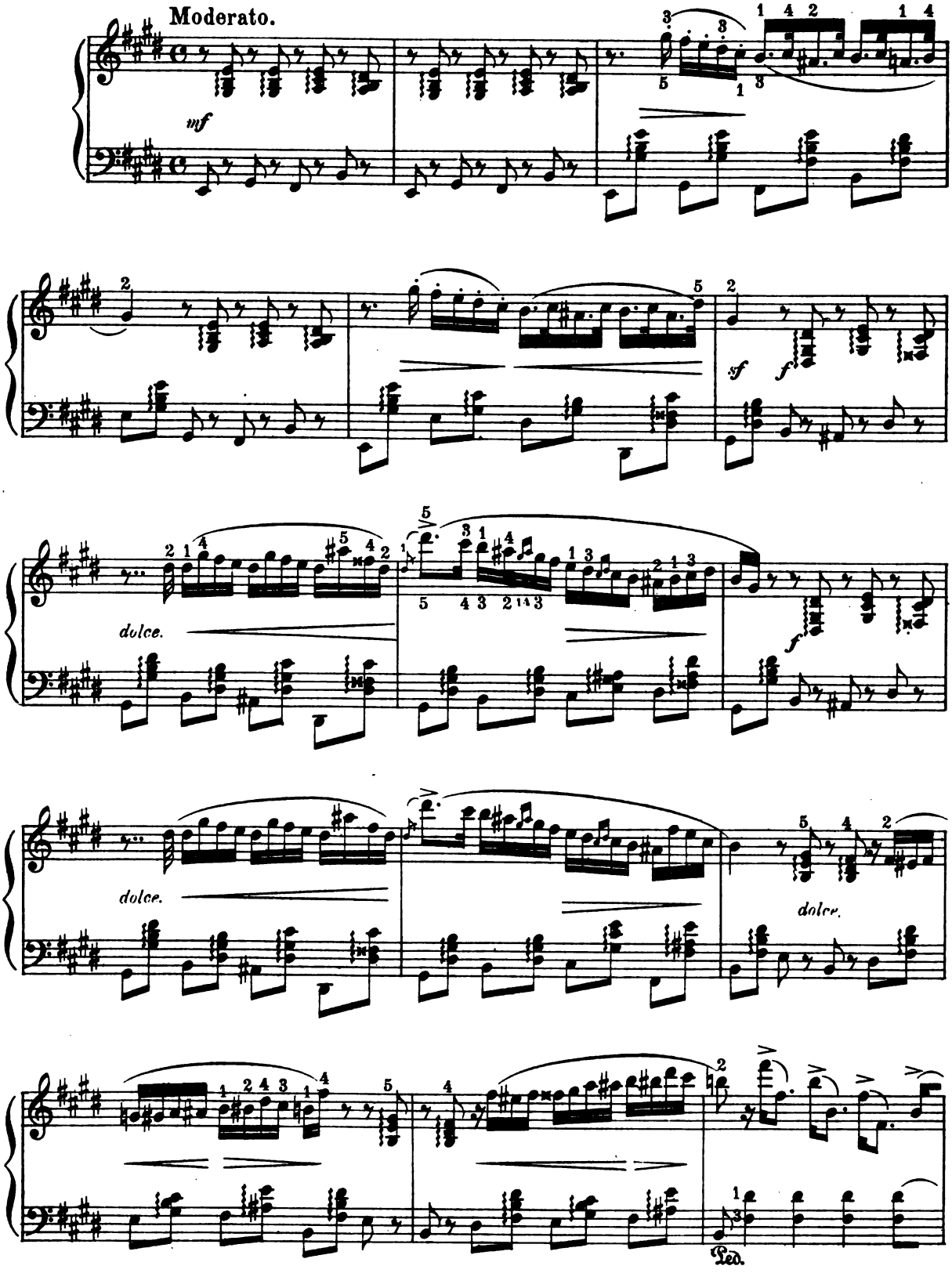
Zur Guitarre.

IMPROMPTU.

FERD. HILLER, Op. 97.



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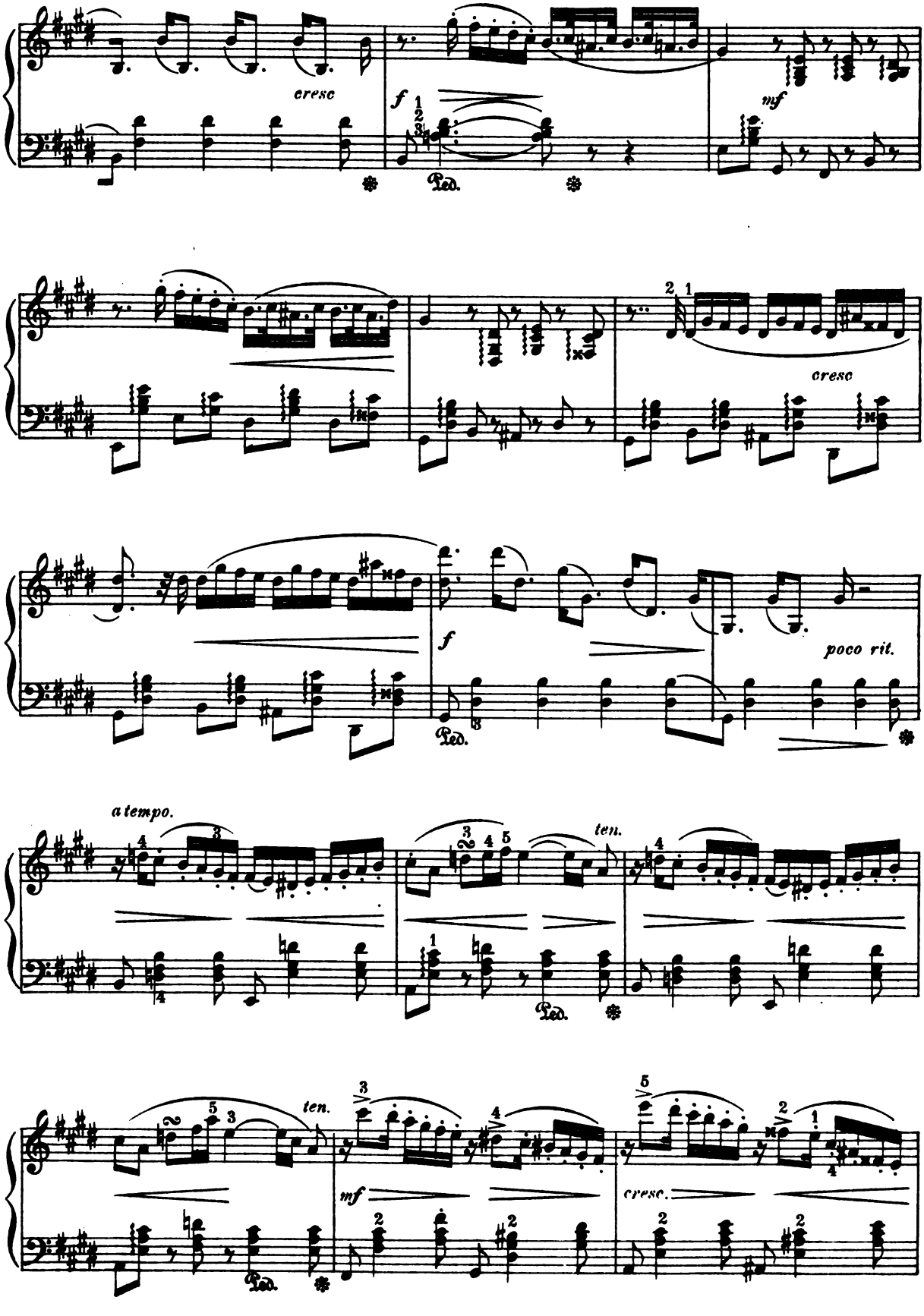

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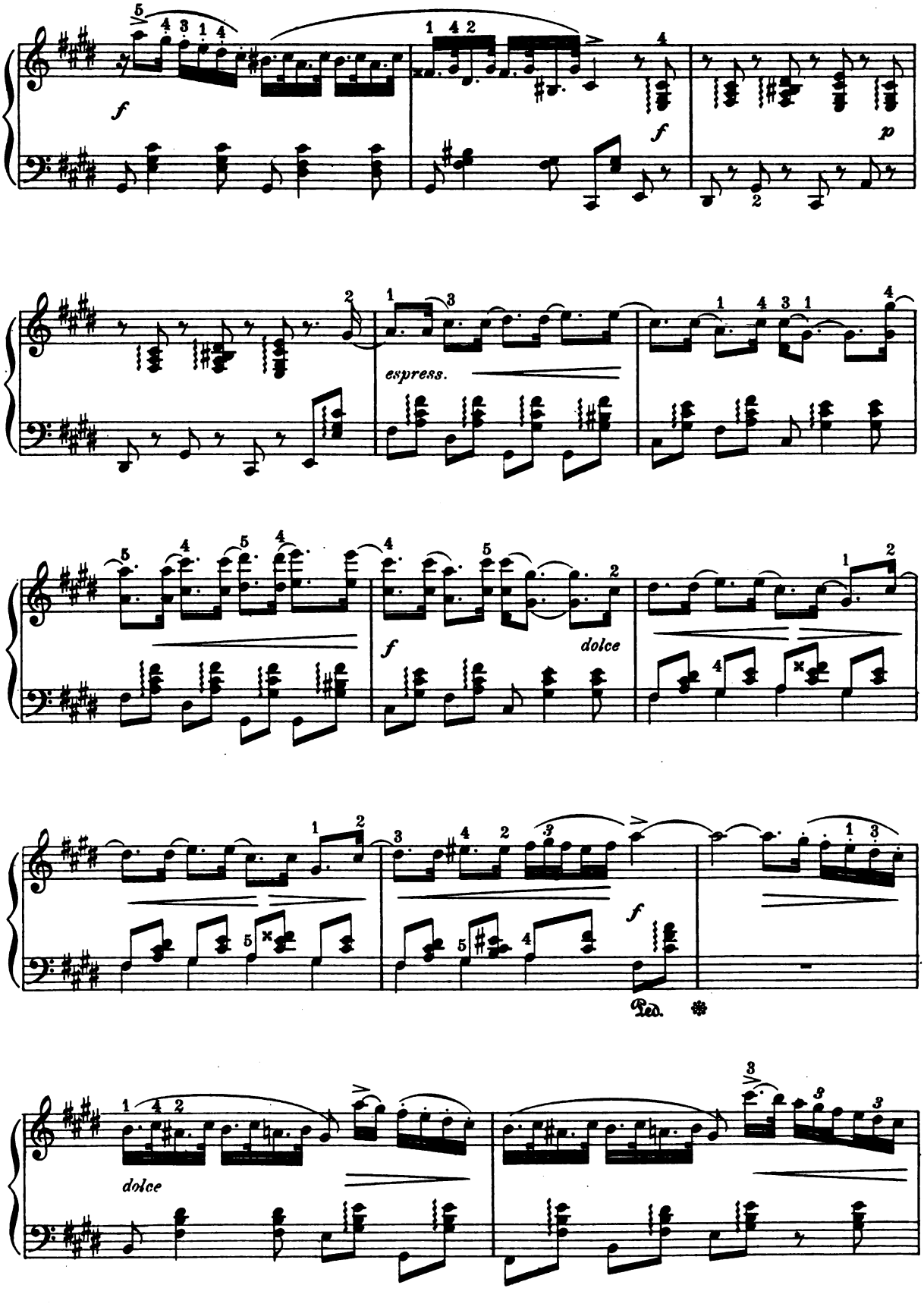

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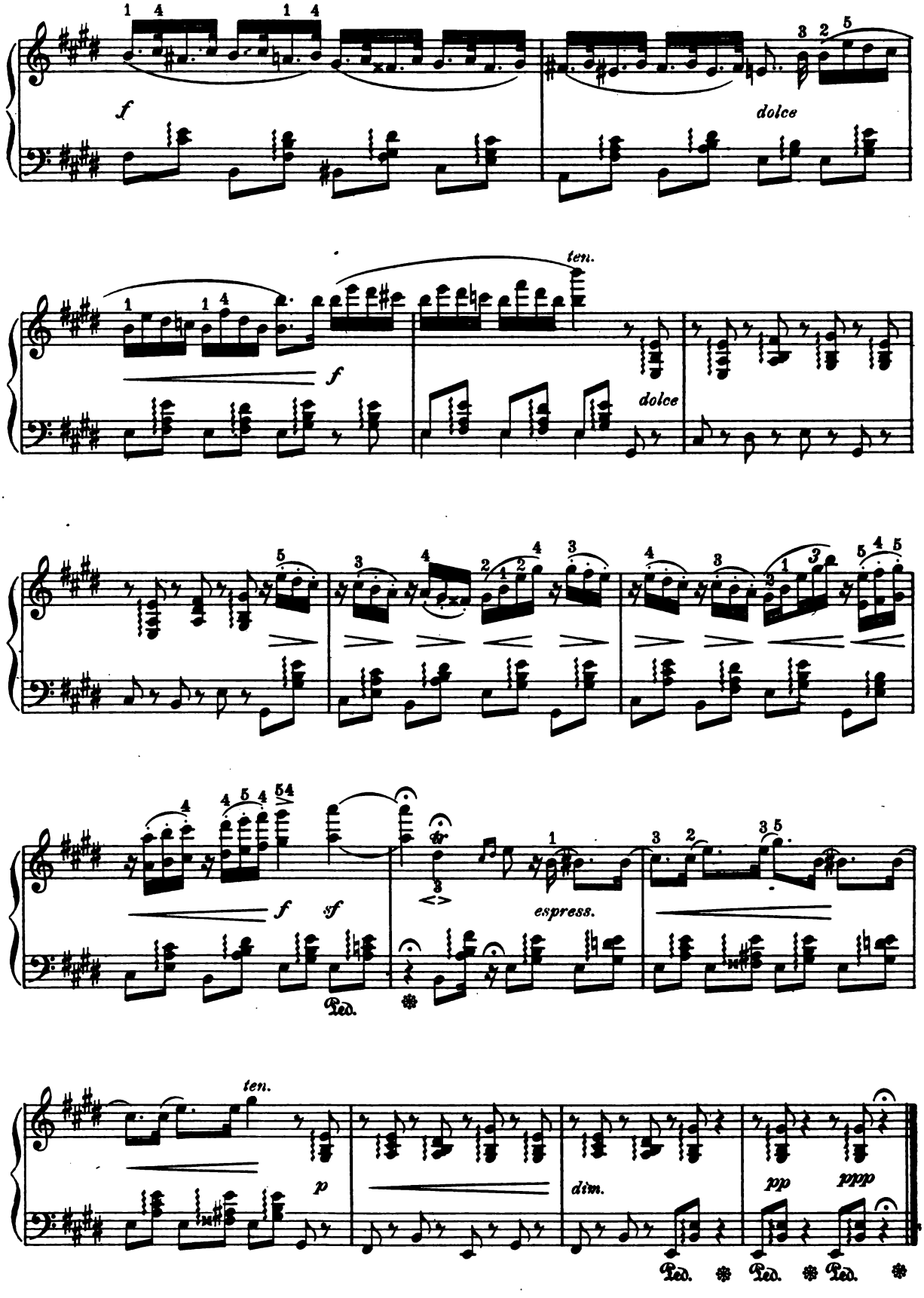

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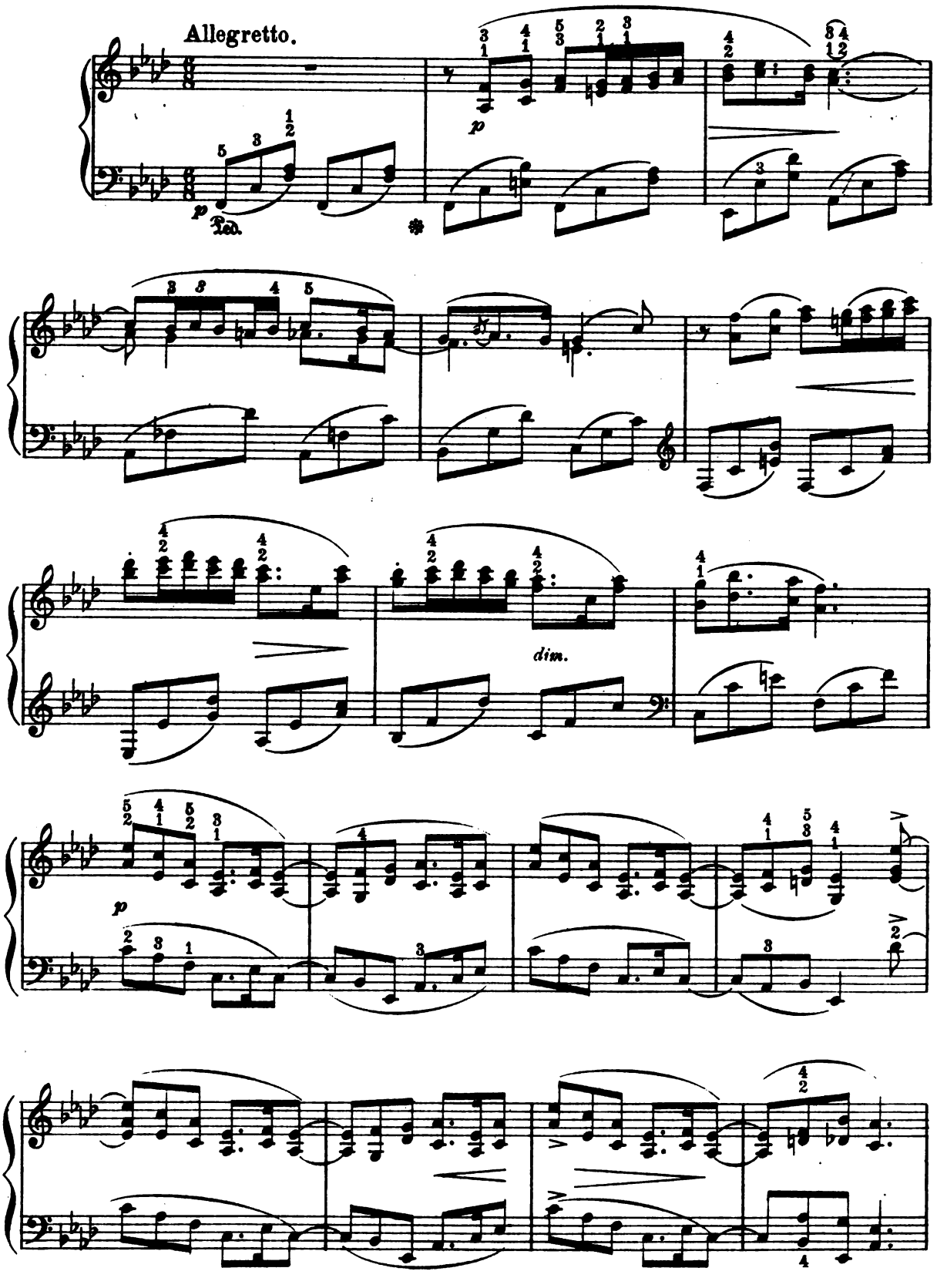
Barcarole.

HUGO REINHOLD, Op. 34. No 3.



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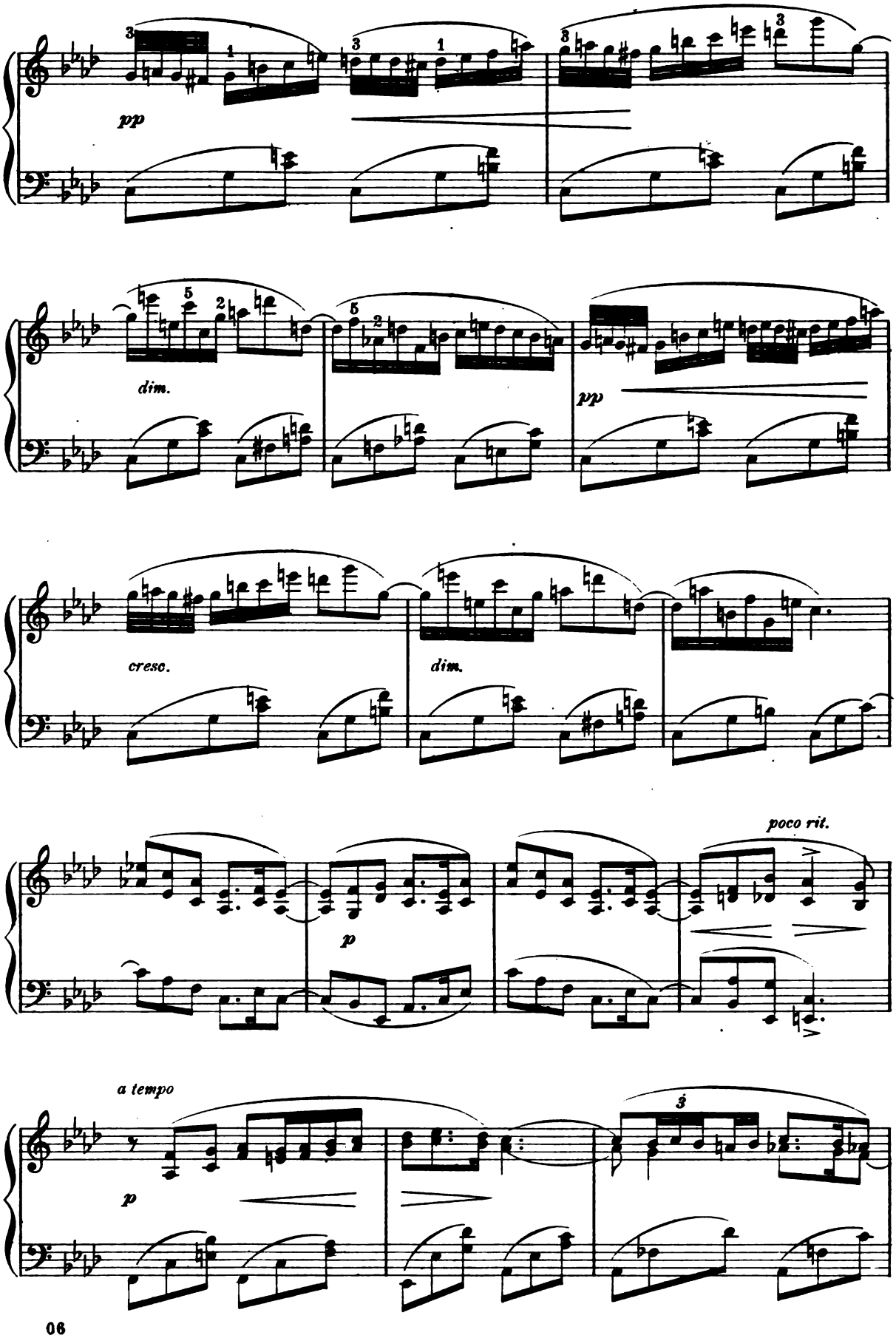

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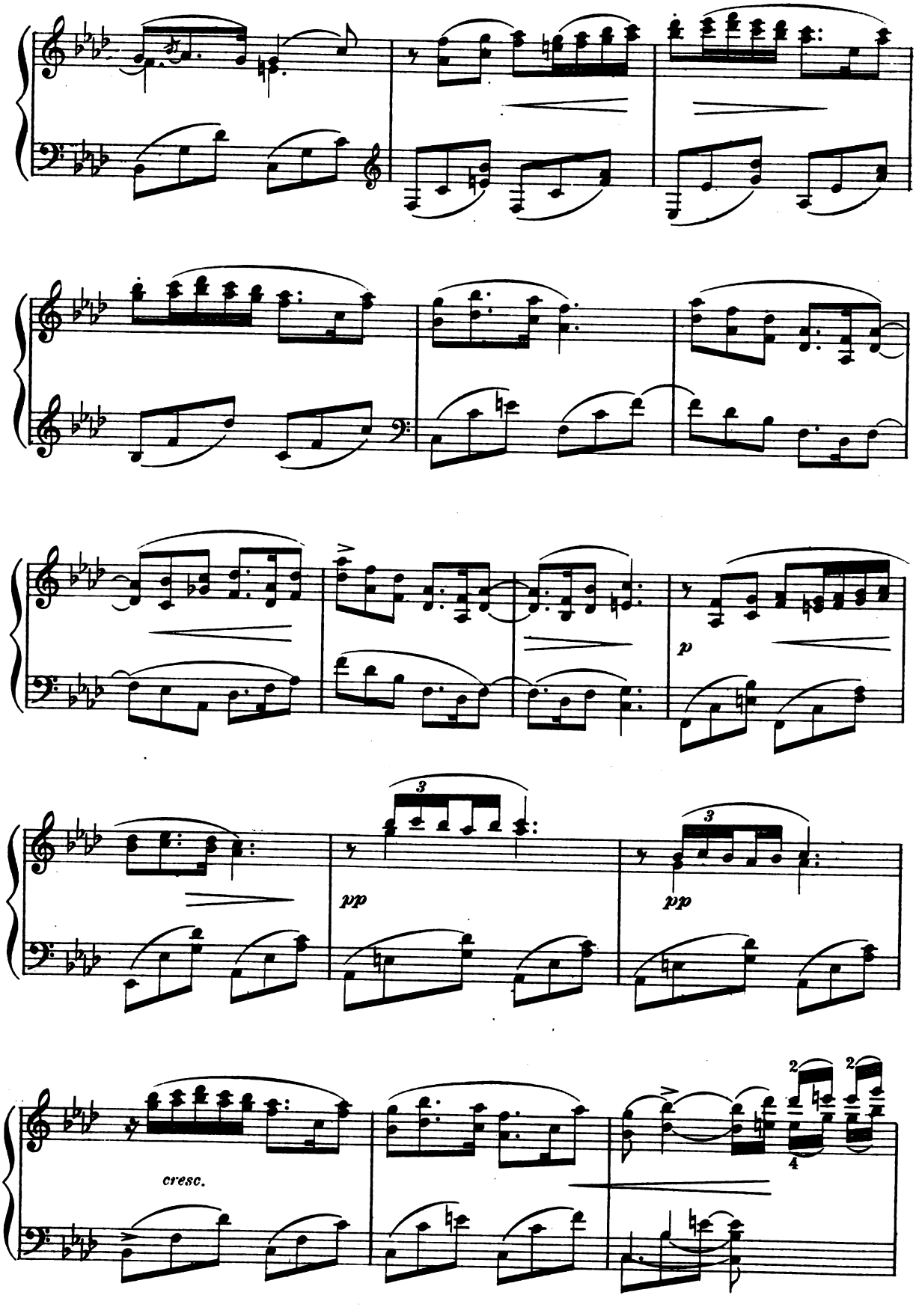

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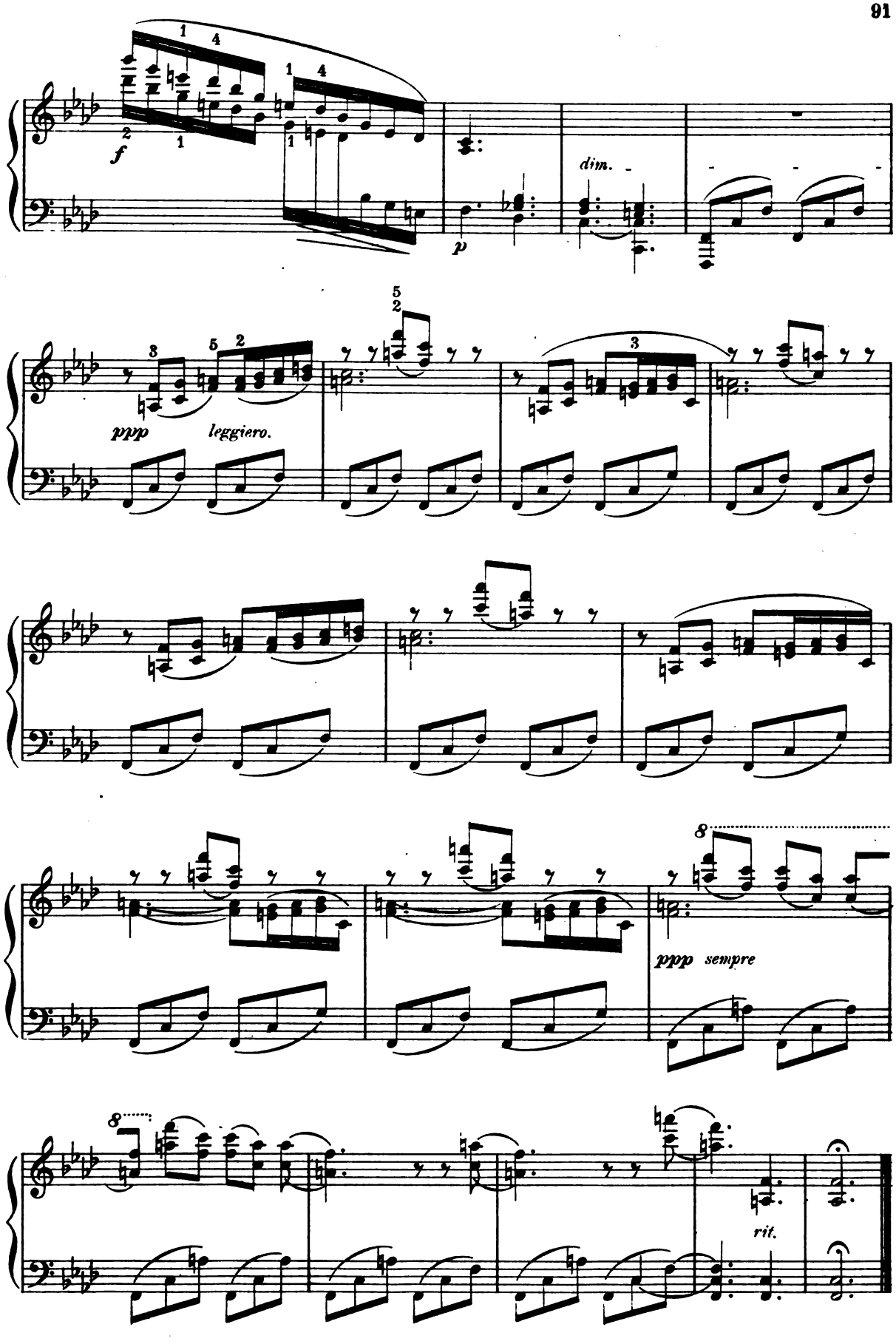

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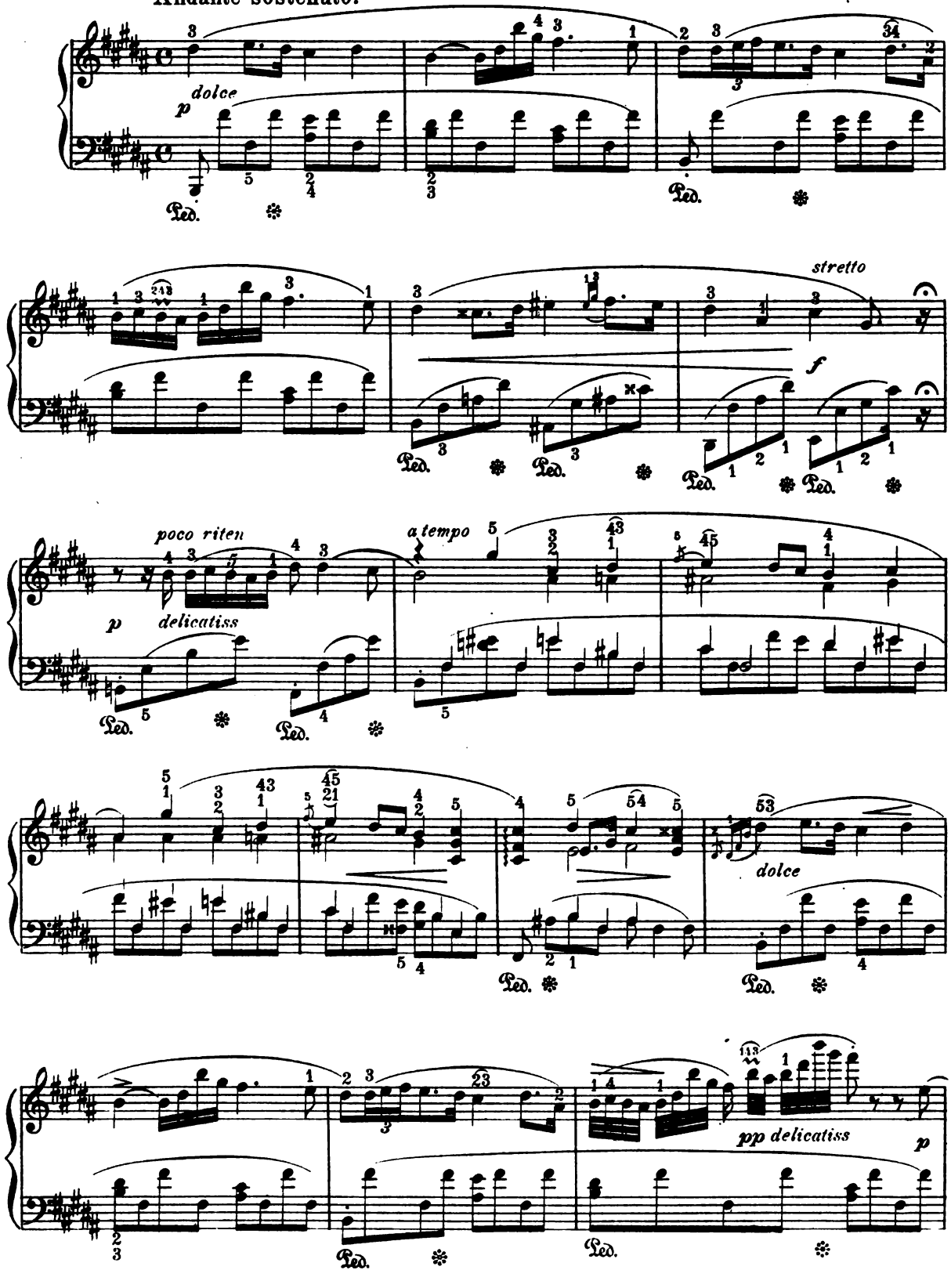
Nocturne.

Op. 32, № 1.

Andante sostenuto. F. CHOPIN.



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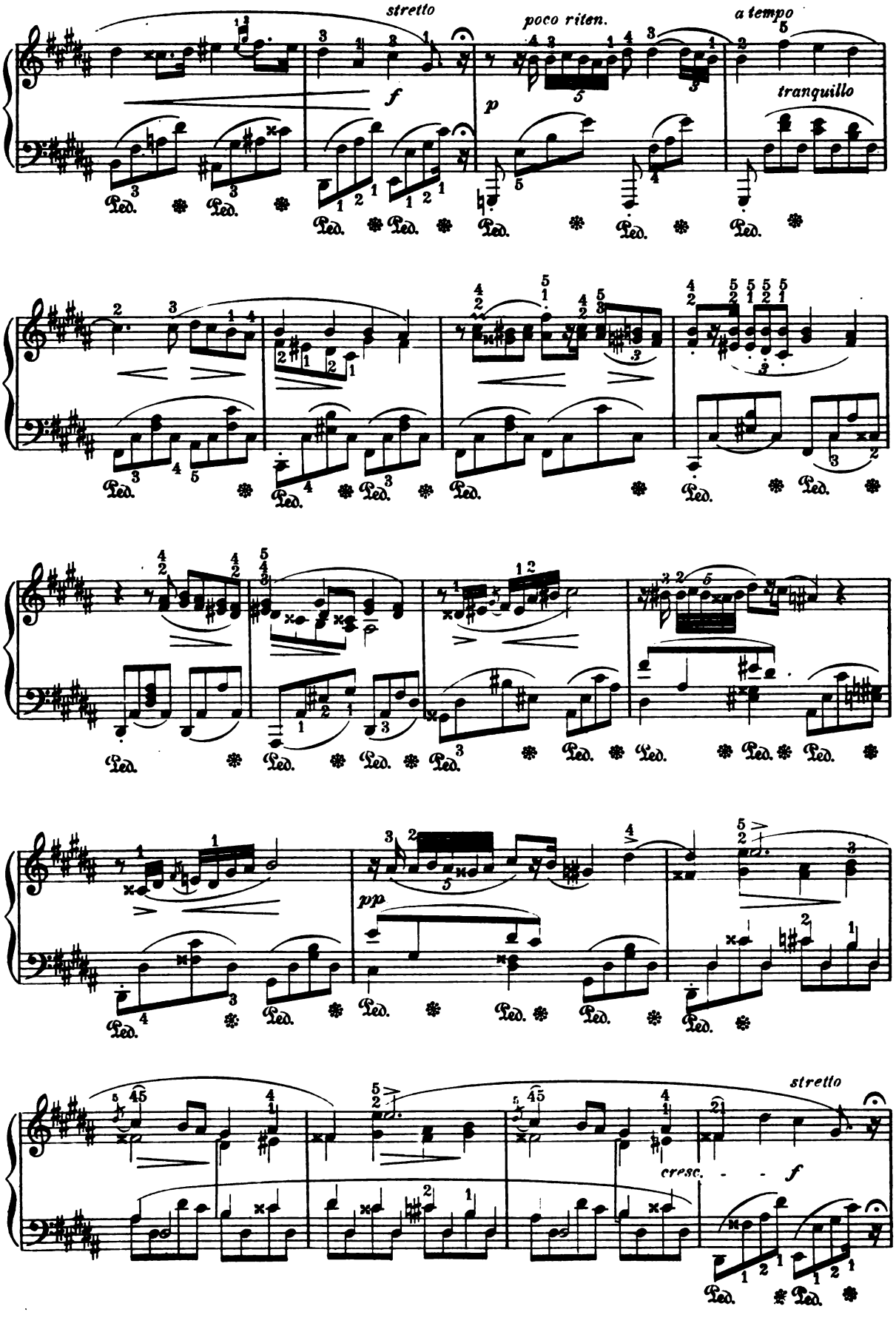

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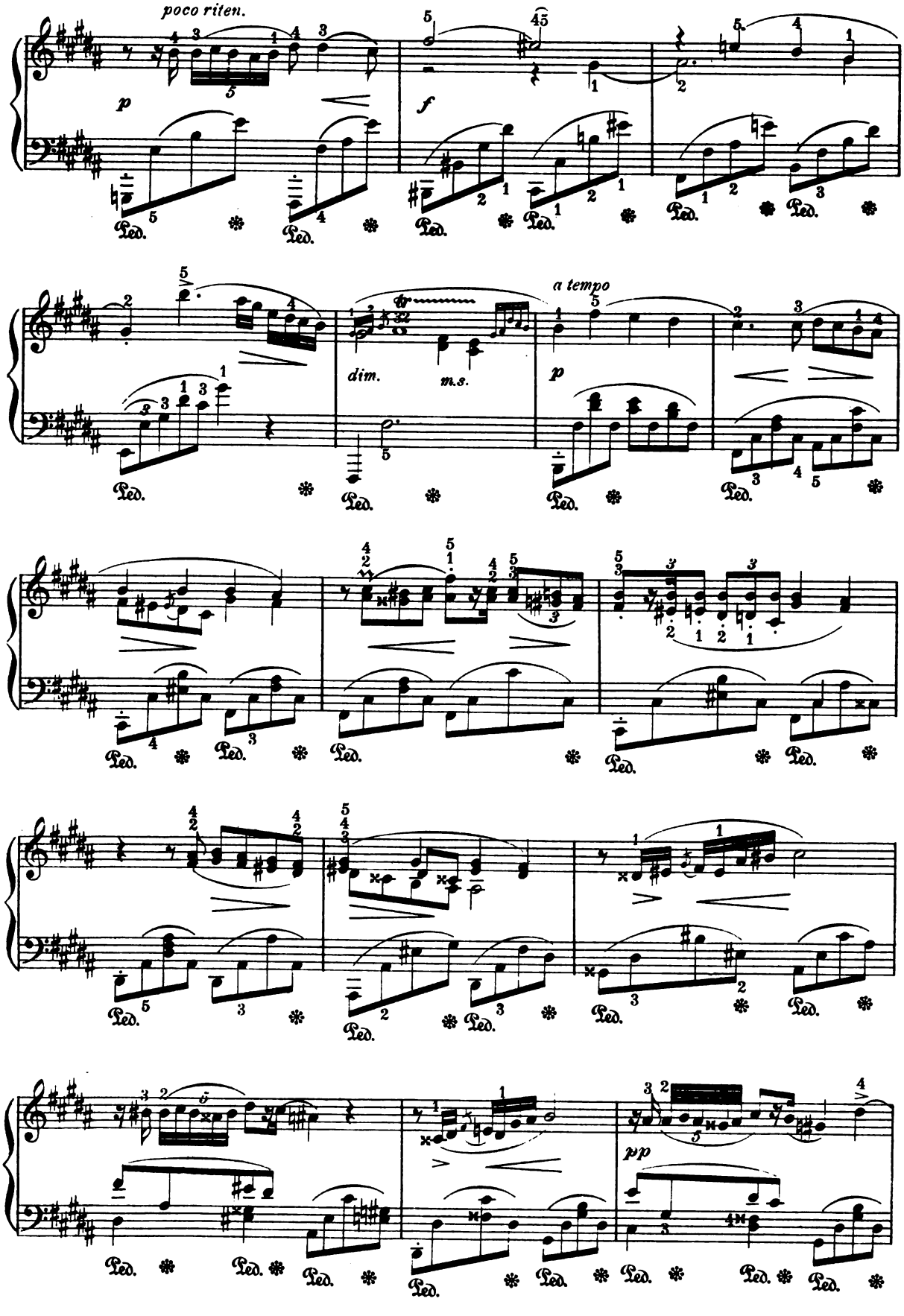

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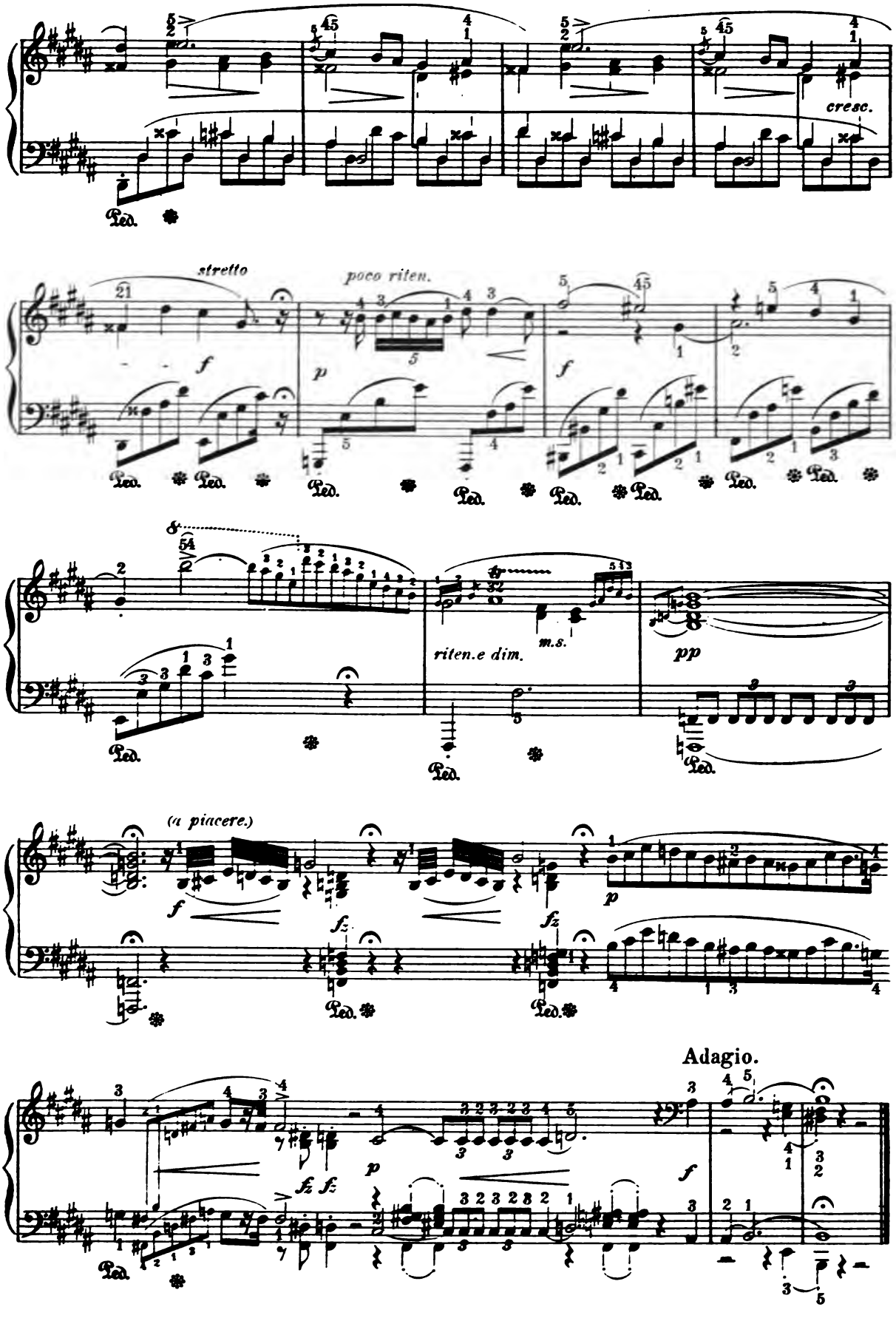

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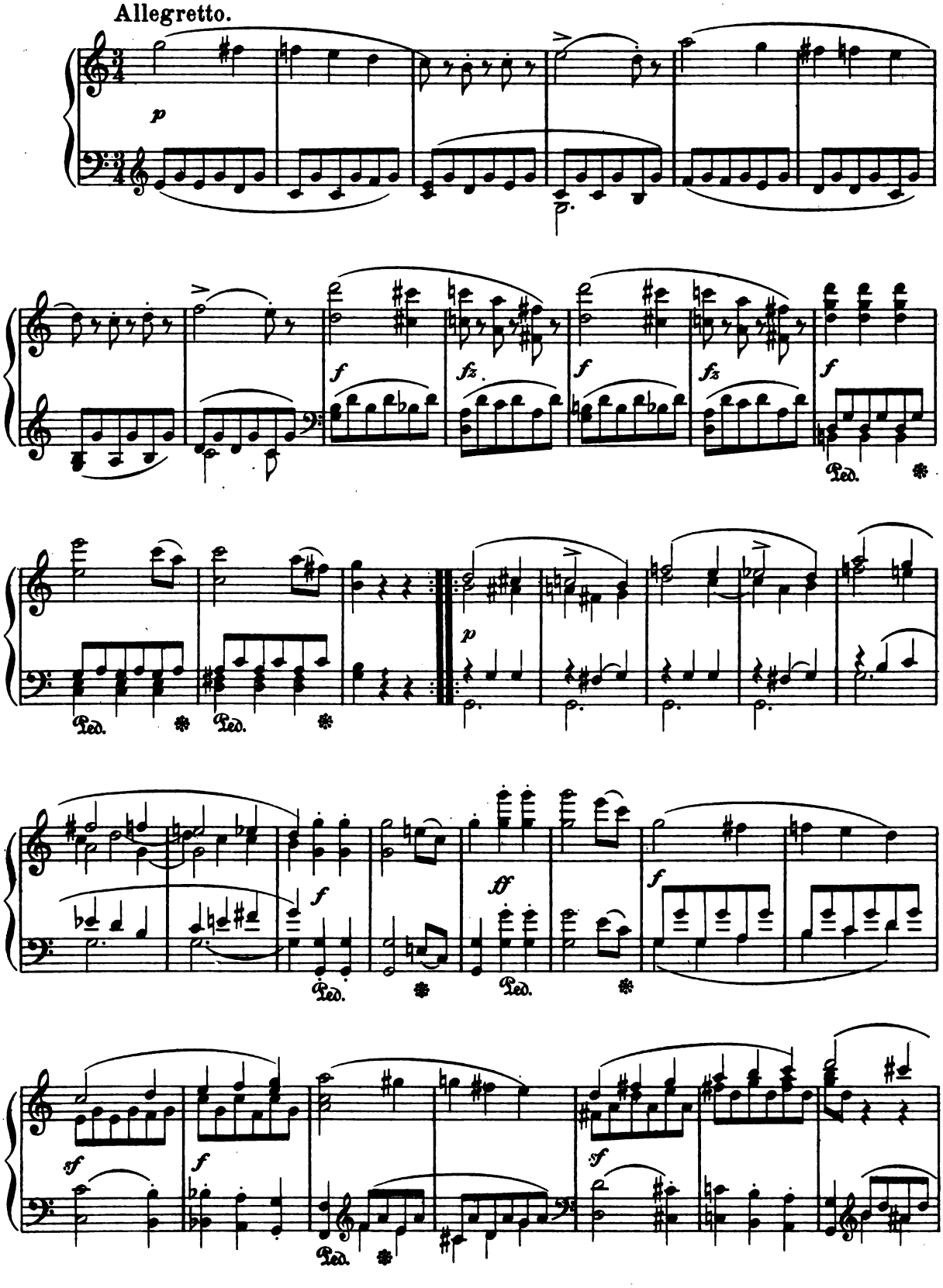
Minuet
FROM
SYMPHONY in C.

W. A. MOZART.

Allegretto.



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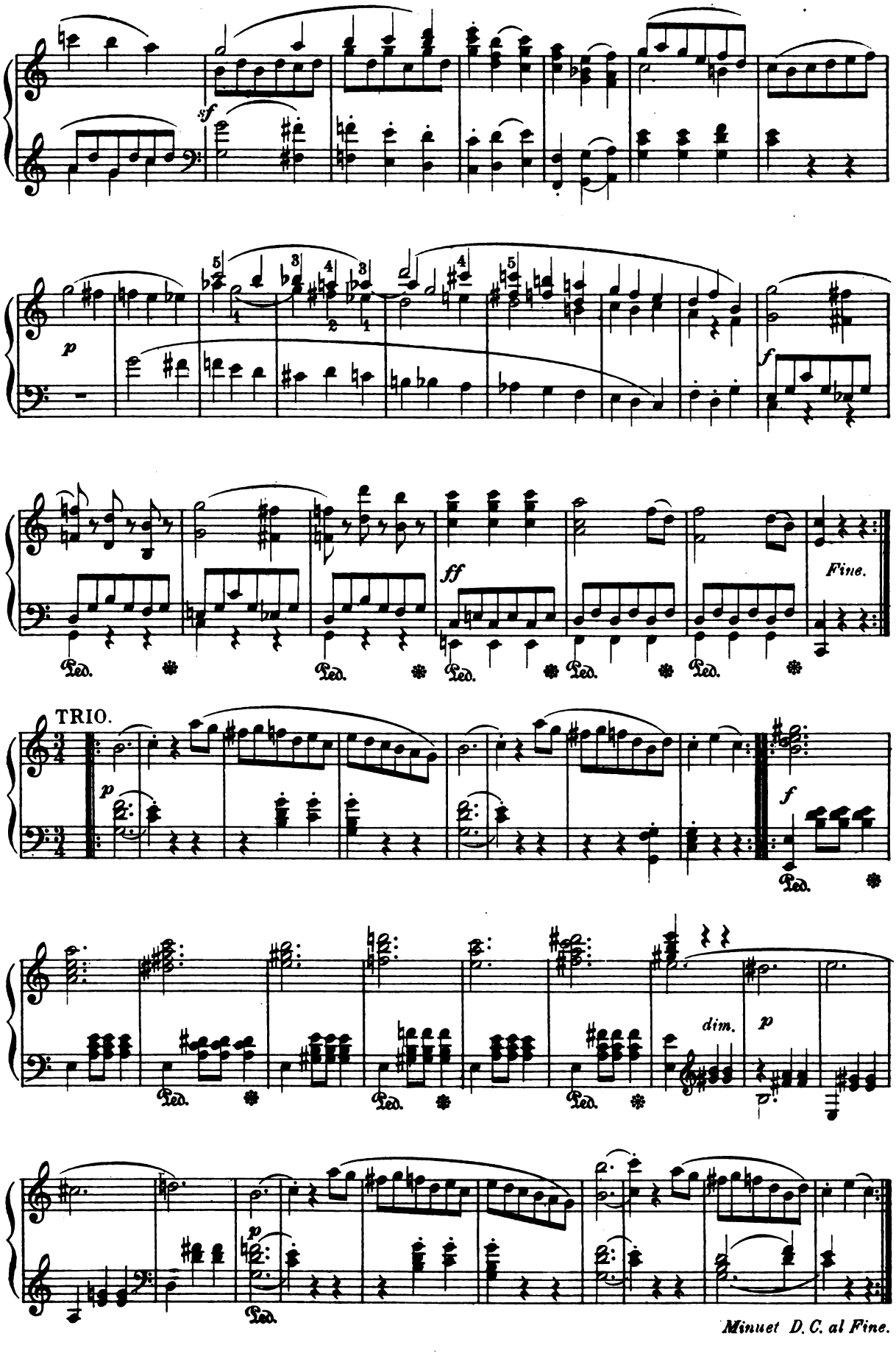

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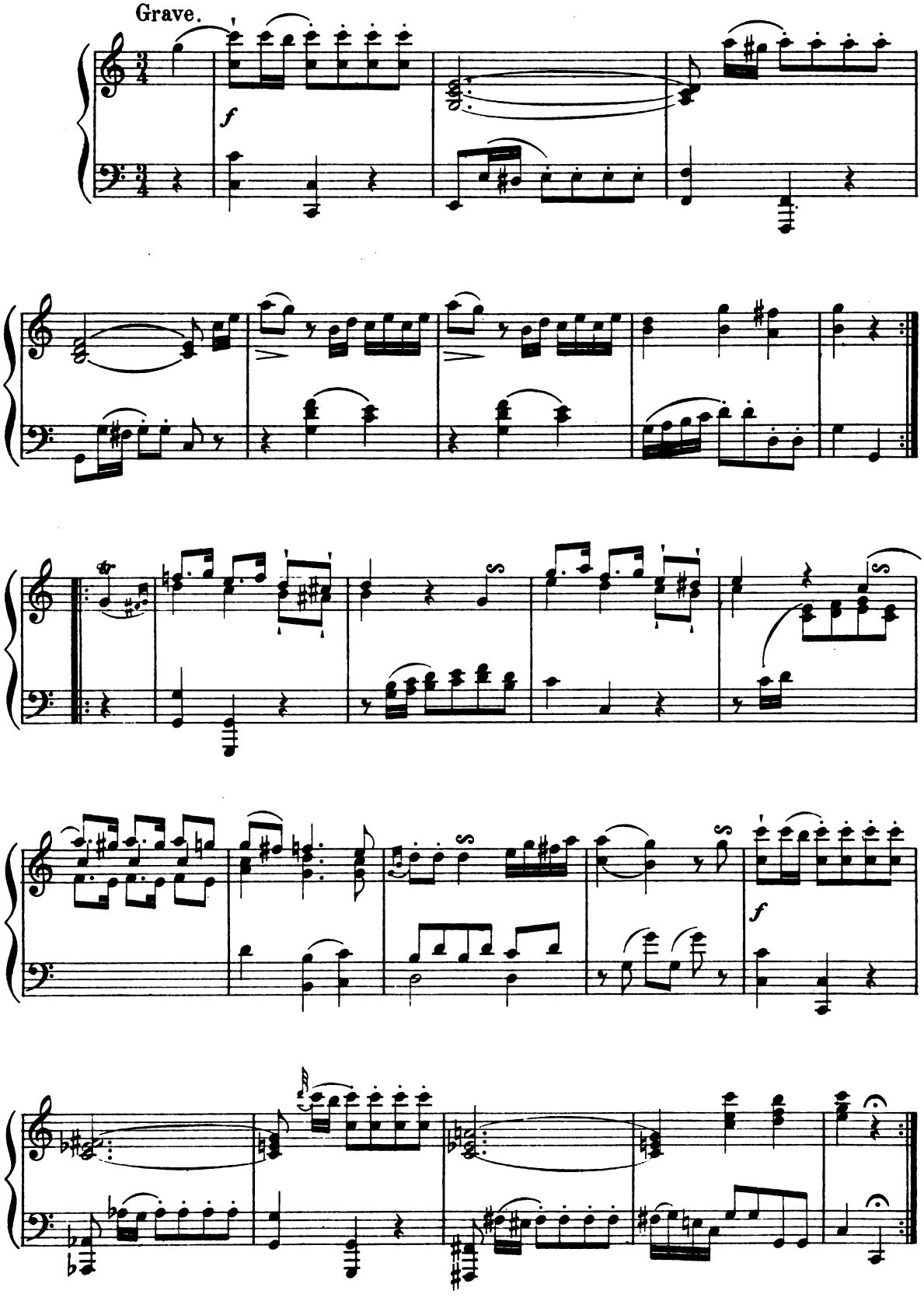
Ox Minuet.

JOSEPH HAYDN.



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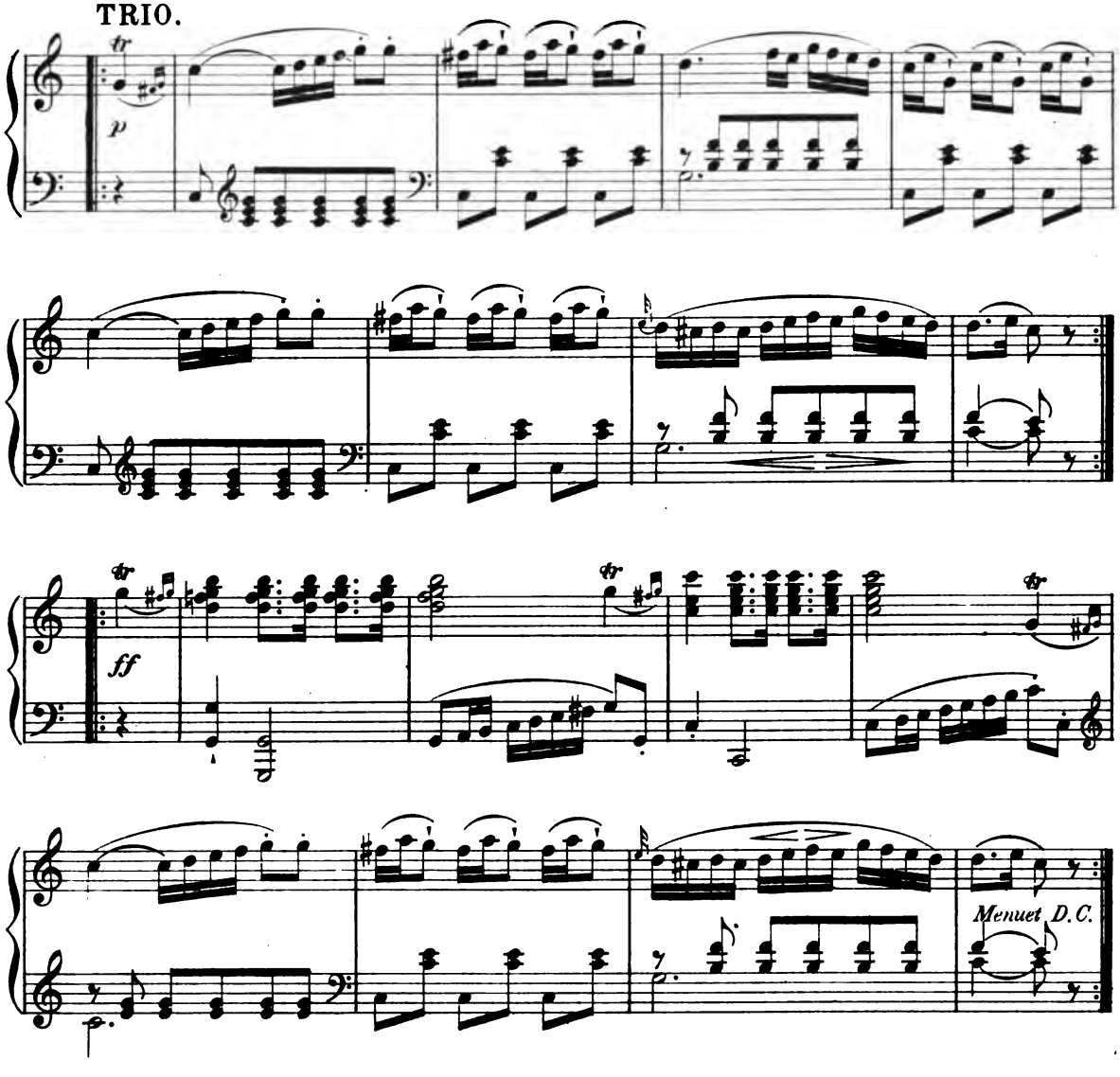
TRIO.



ANECDOTE OF THE ORIGIN OF THE OX MINUET.

Haydn was surprised one day at receiving a call from a butcher. This man, who was as sensible as many another to the charms of his music, said to him frankly, and as politely as possible: "Sir, I know that you are a good and an obliging man; I therefore speak to you with confidence. You stand at the head of all composers, you excel in everything, but your minuets have a special charm for me. I want a bright, pretty and entirely new one for my daughter's wedding which will soon take place, and can I do better than to ask this of the famous Haydn?" The good-natured Haydn smiled at this new honor and promised him the minuet in two days' time. At the appointed hour the butcher appeared and received his priceless gift with joy and gratitude.

Soon afterward, Haydn heard the sound of instruments, and listening, thought he recognized his new minuet. He went to the window, and saw beneath his balcony a beautiful ox with gilded horns adorned with ribbons and garlands of flowers, surrounded by a travelling orchestra. The butcher appeared, reiterated his sentiments and concluded his speech in these words: "Finally, Sir, I thought that I, as a butcher, could give you no better proof of my gratitude for such a beautiful minuet than by offering you my finest ox."

He insisted until Haydn, touched by his frank generosity, accepted. This short minuet has ever since been known as the Ox Minuet.

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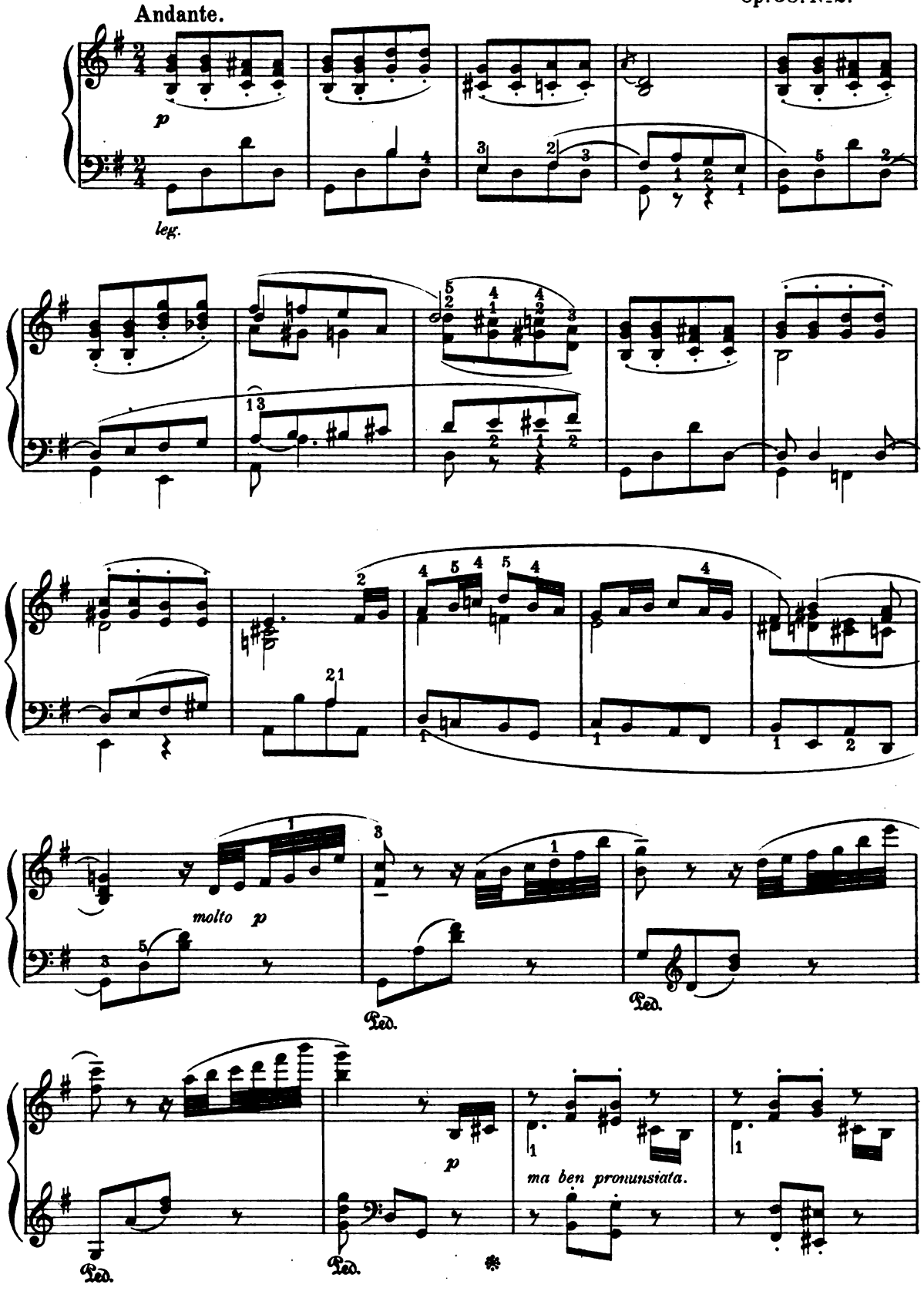
Berceuse.

MAURICE MOSZKOWSKI,
Op. 38. No2.



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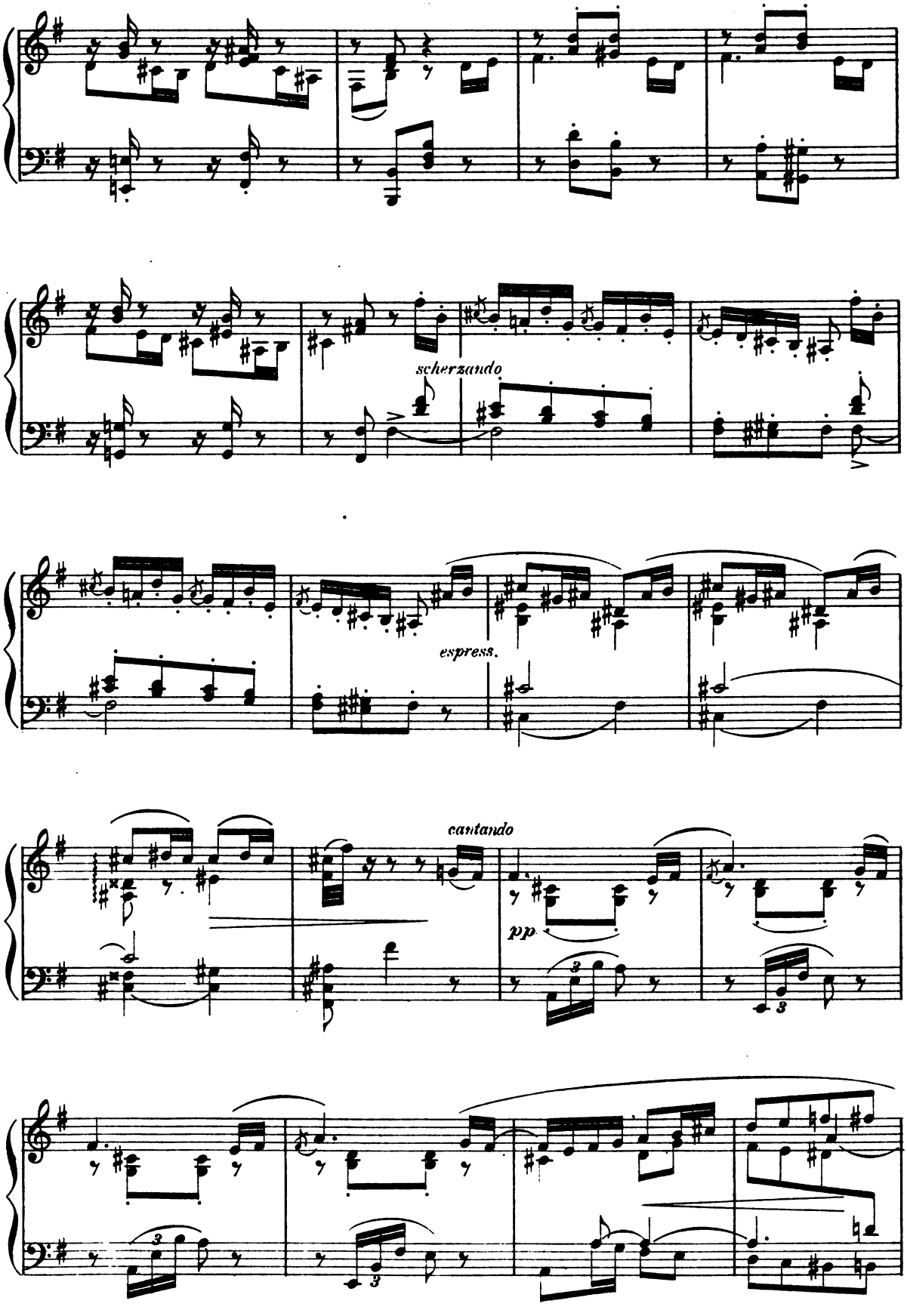

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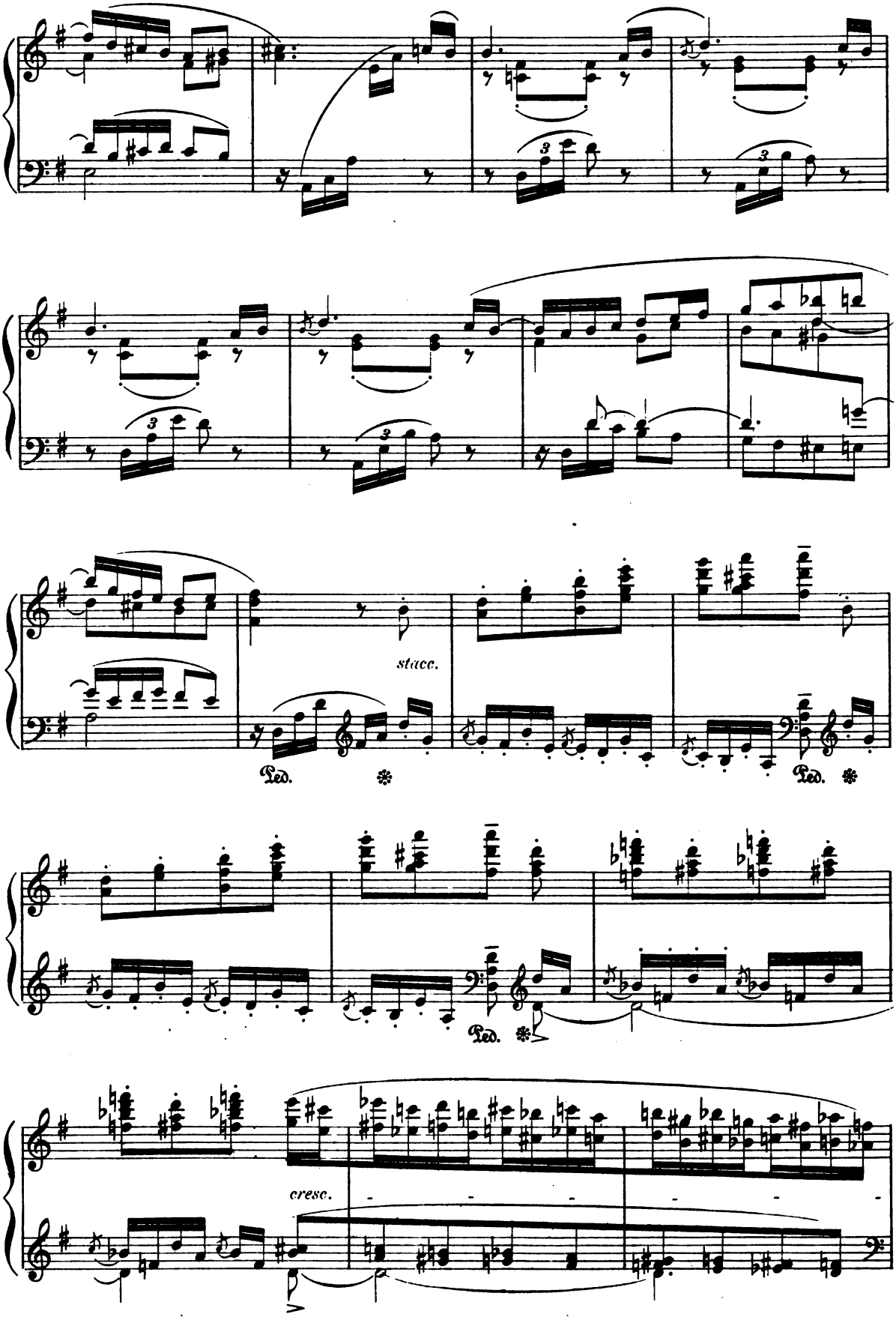

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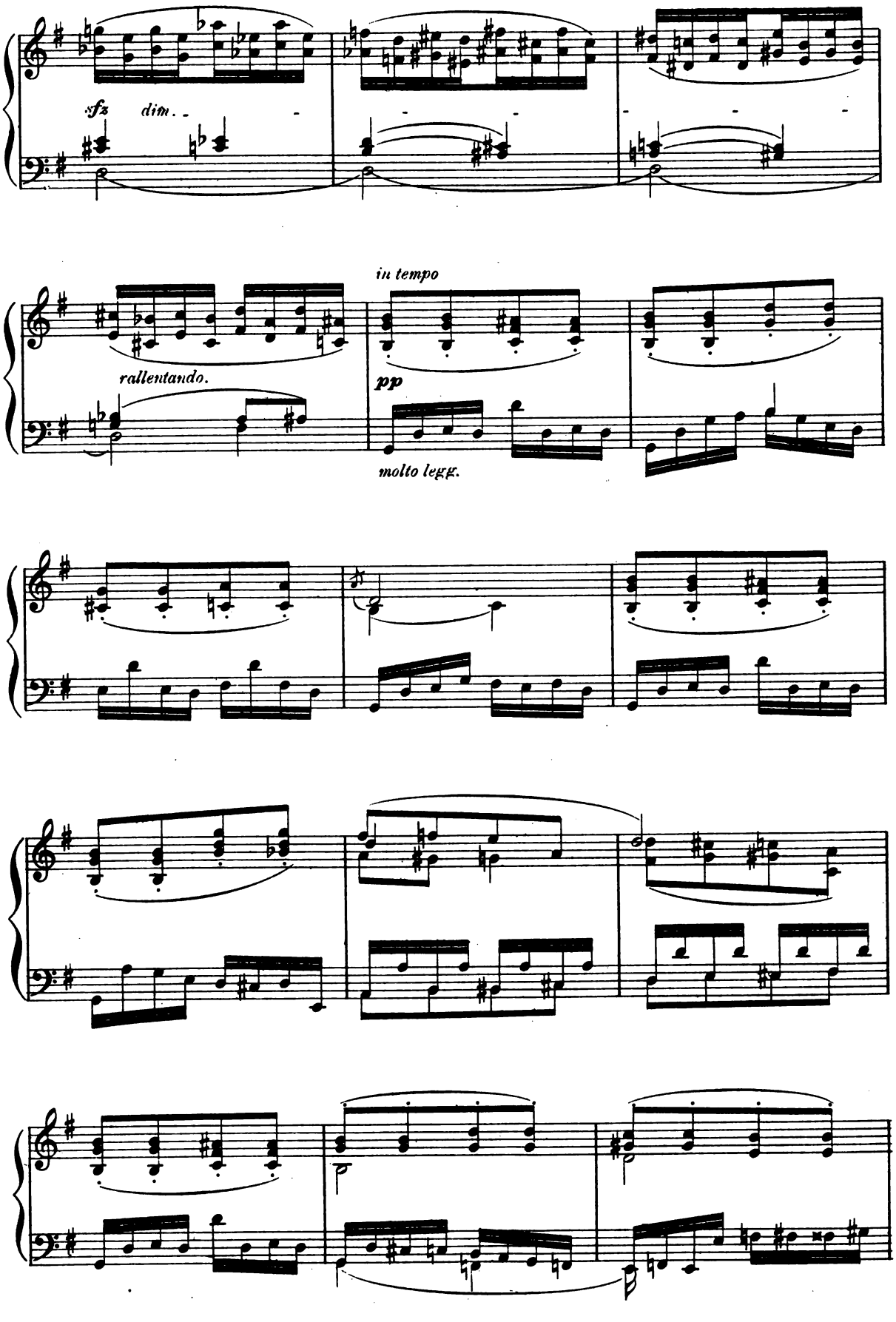

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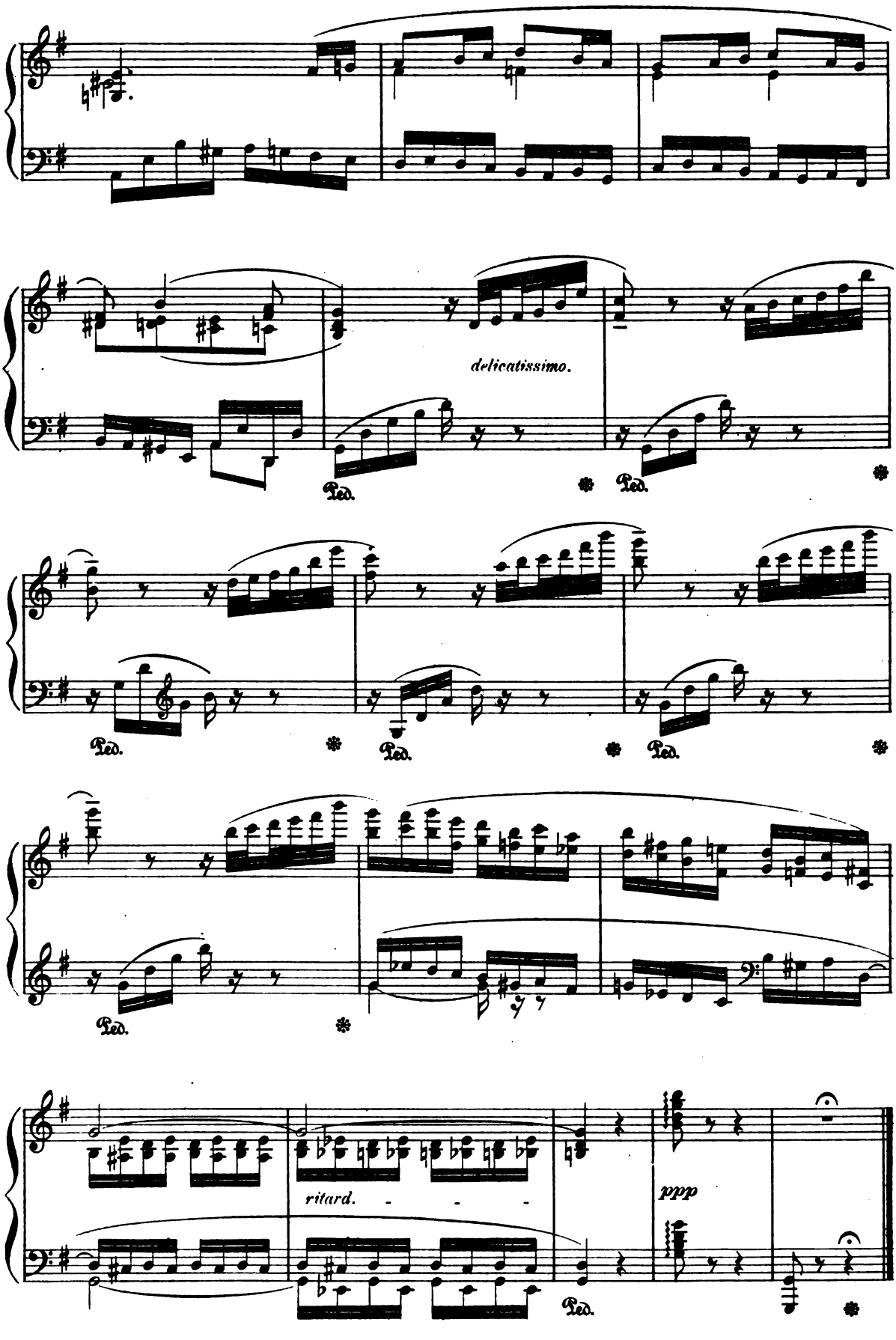

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Clayton J. Lewis.

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CLAYTON JOHNS

CLAYTON JOHNS was born at New Castle, Del., November 24, 1857. His ancestors, one of whom was Richard Johns of the Cliffs, Maryland, were identified with the growth and prosperity of Delaware and Maryland for many generations back. Nicholas Van Dyke, governor of Delaware, was his great-great-grandfather, and the Honorables Kensey Johns, father and son, chancellors of Delaware, were his grandfather and great-grandfather.

He entered Rugby Academy at Wilmington for the purpose of fitting for Princeton. The study of law was the object in the minds of his parents, but the student had always shown a marked preference for music. A natural fondness for drawing inclined him somewhat towards architecture, and the latter was finally agreed upon as a compromise. He began the study of architecture with Theophilus P. Chandler in Philadelphia, and remained there from 1875 to 1879. In January of the latter year he came to Boston and consulted with William F. Apthorp upon the advisability of his studying music; and after a trial of two months' study with Mr. Apthorp he was advised to continue, and he therefore began the study of composition with Prof. John K. Paine, attending his courses at Harvard; and pianoforte with W. H. Sherwood in Boston.

The studies at Harvard were continued for two years, and then, after one more year in Boston, he went to Berlin, where he remained until 1884, studying composition with Friedrich Kiel and the piano with Grabau, Raif, and Franz Rummel. In October, 1884, he returned to Boston, and has lived there ever since, playing in public from time to time, teaching and composing.

The list of Mr. Johns's published compositions comprises about one hundred songs, among them being *Wanderlieder*, a set of seven German songs; Songs of Sleep; Roumanian Gypsy Songs; Three French Songs; Three English Songs; *Wonder Songs;* and many published singly, like *I Love, and the World is Mine; Where Blooms the Rose;* and the *Scythe Song*, which have had a wide circulation. The following is a partial list of other compositions:—

For piano: *Impromptu, Capricietto, Valse, Romance, Canzone, Promenade.*

For piano and violin: *Melody, Berceuse, Romance, Intermezzo and Scherzino.*

For string orchestra: *Berceuse and Scherzino.*

He has also written several short choral works, and "Music for a Fourteenth Century Mystery Play," for voices and instruments.

Mr. Johns is author of "From Bach to Chopin," and "The Essentials of Pianoforte Playing"; (a practical system of mind and finger training), published in 1909.

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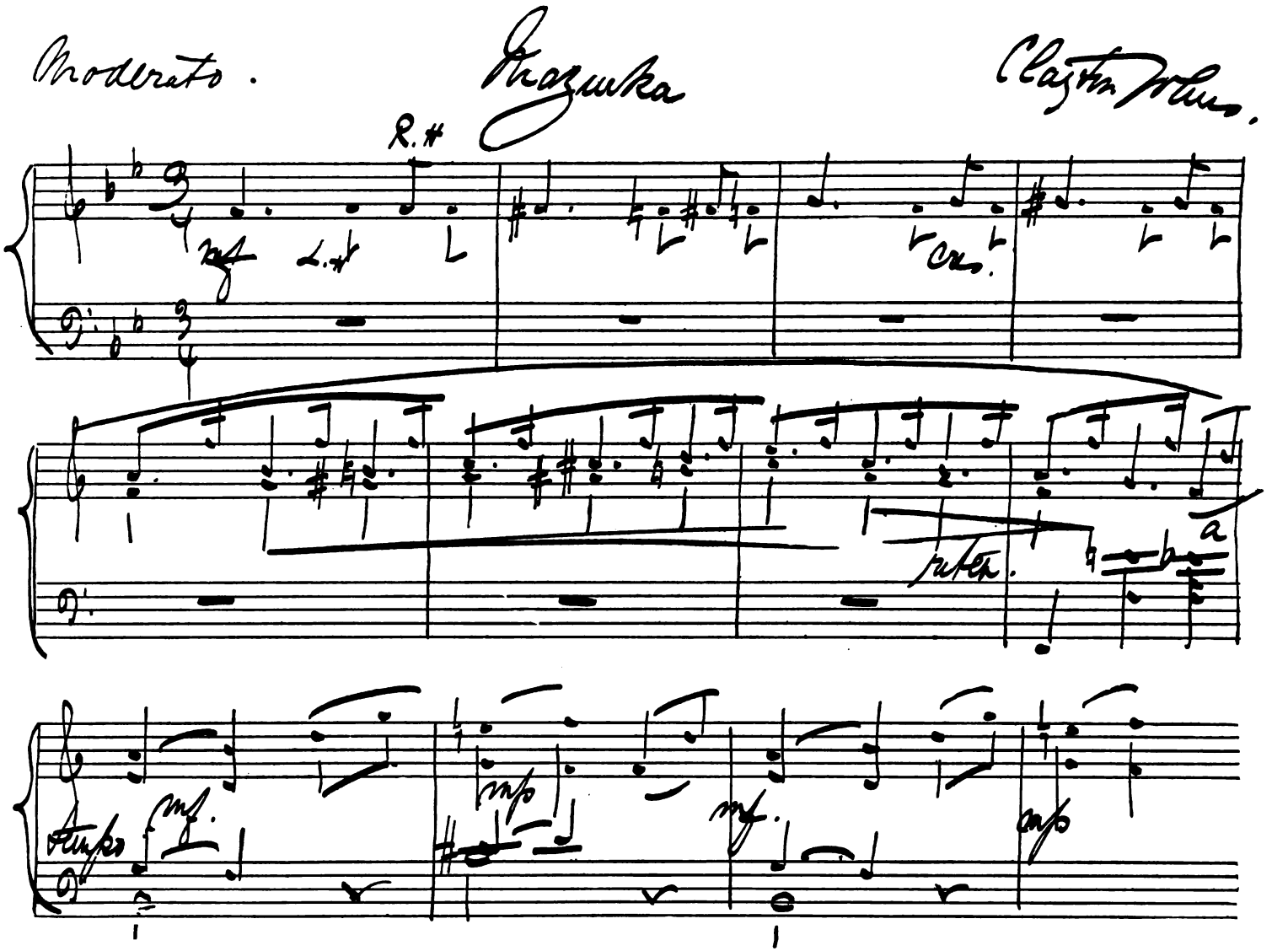

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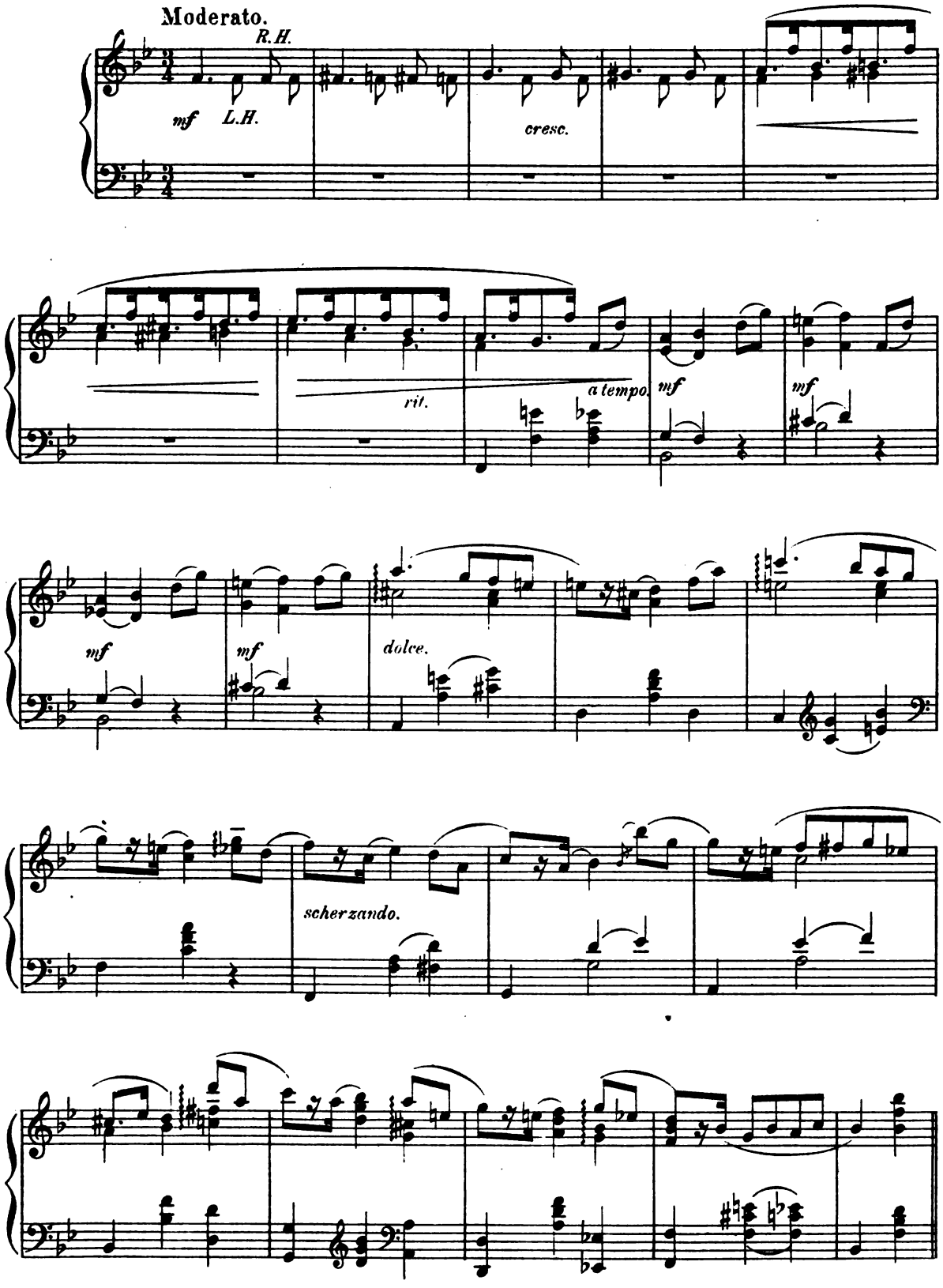
Mazurka.

CLAYTON JOHNS.



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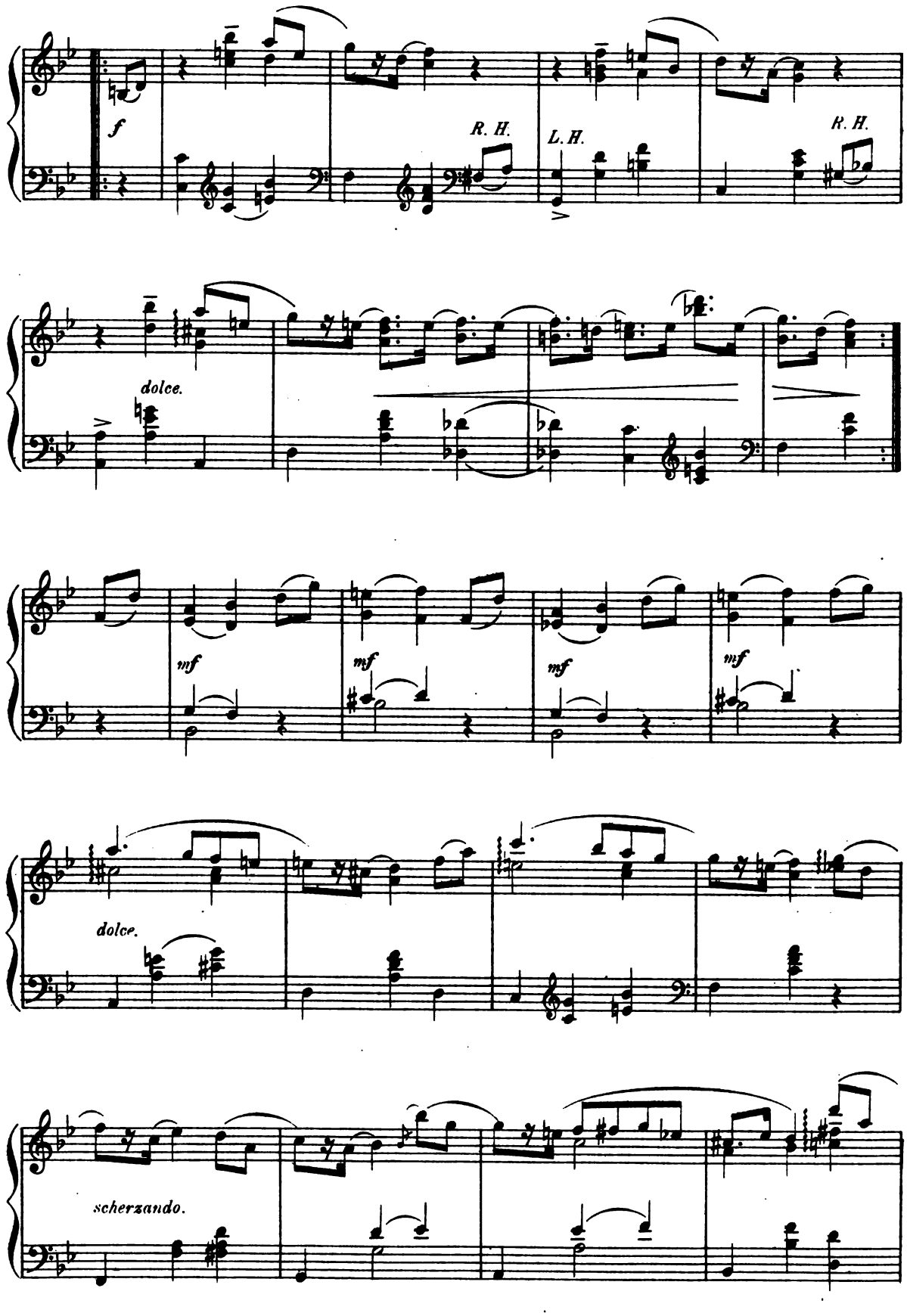

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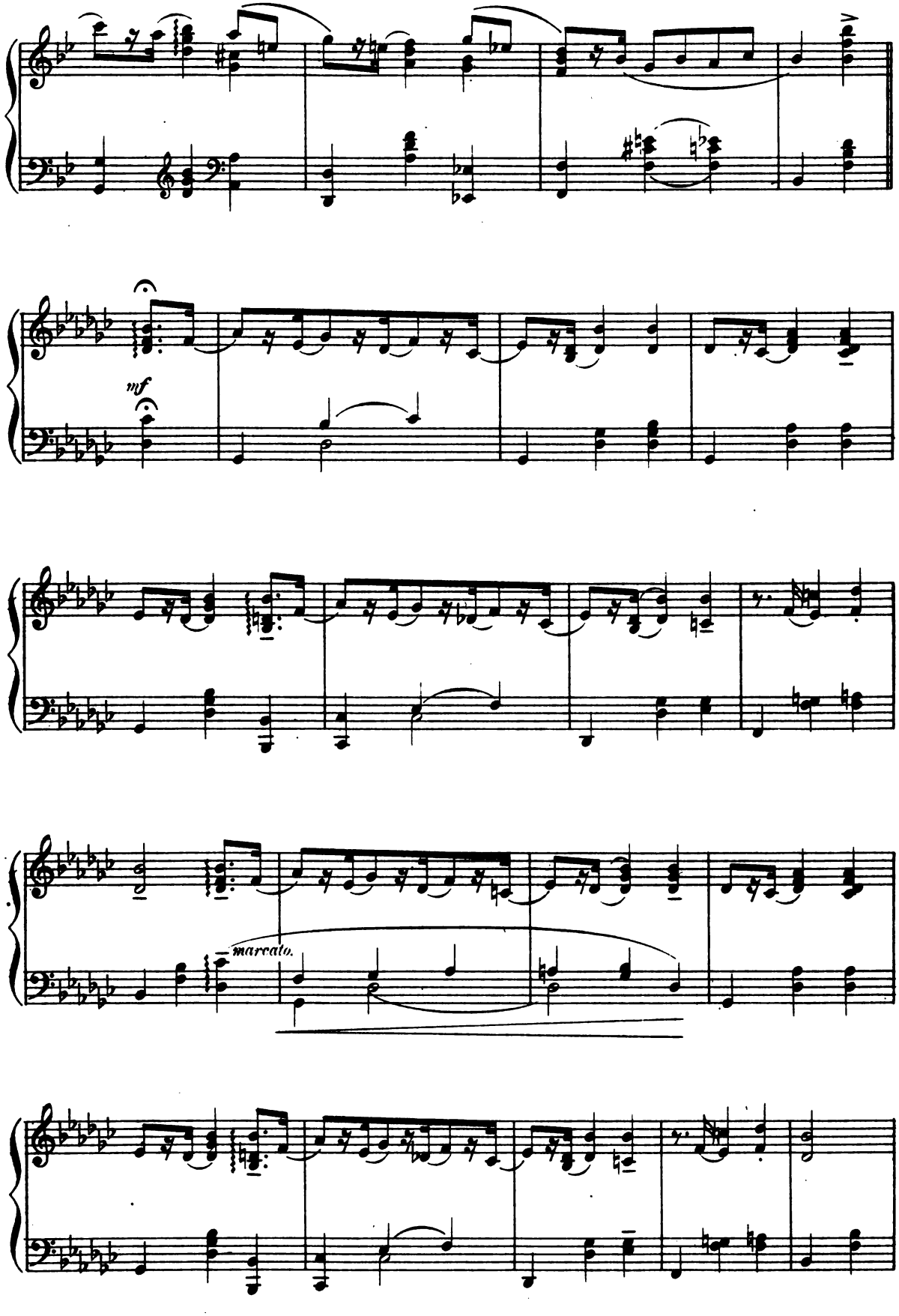

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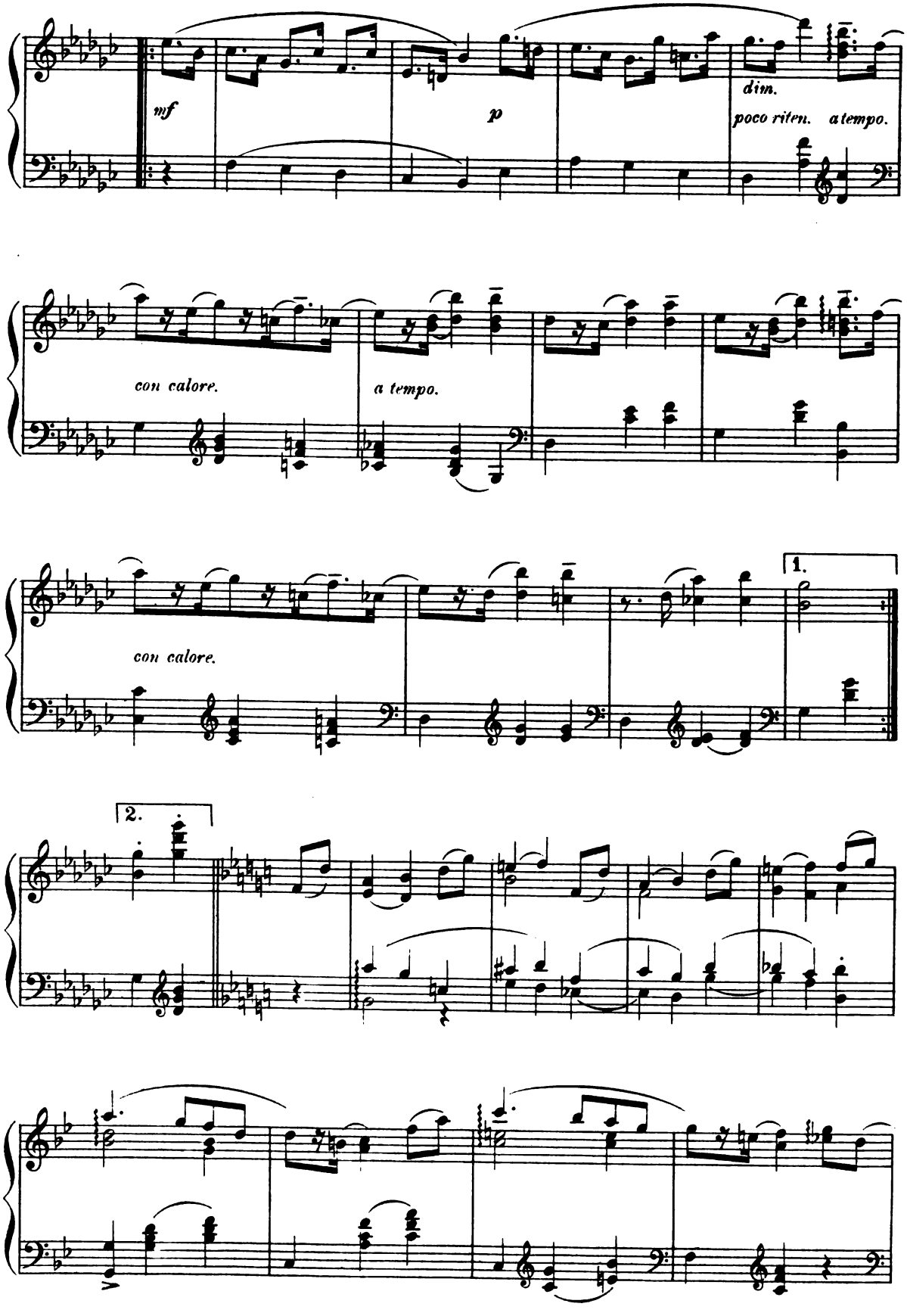

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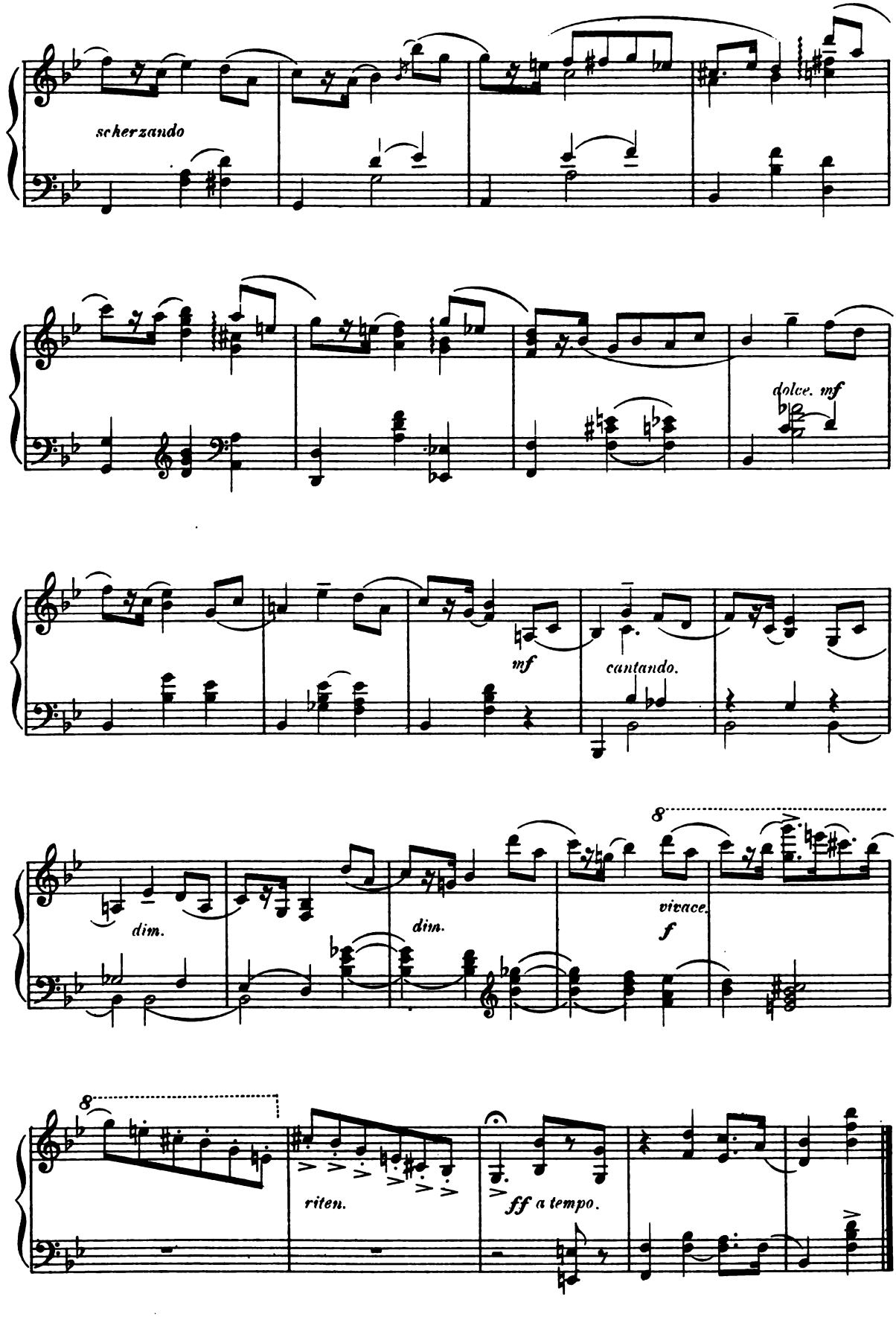

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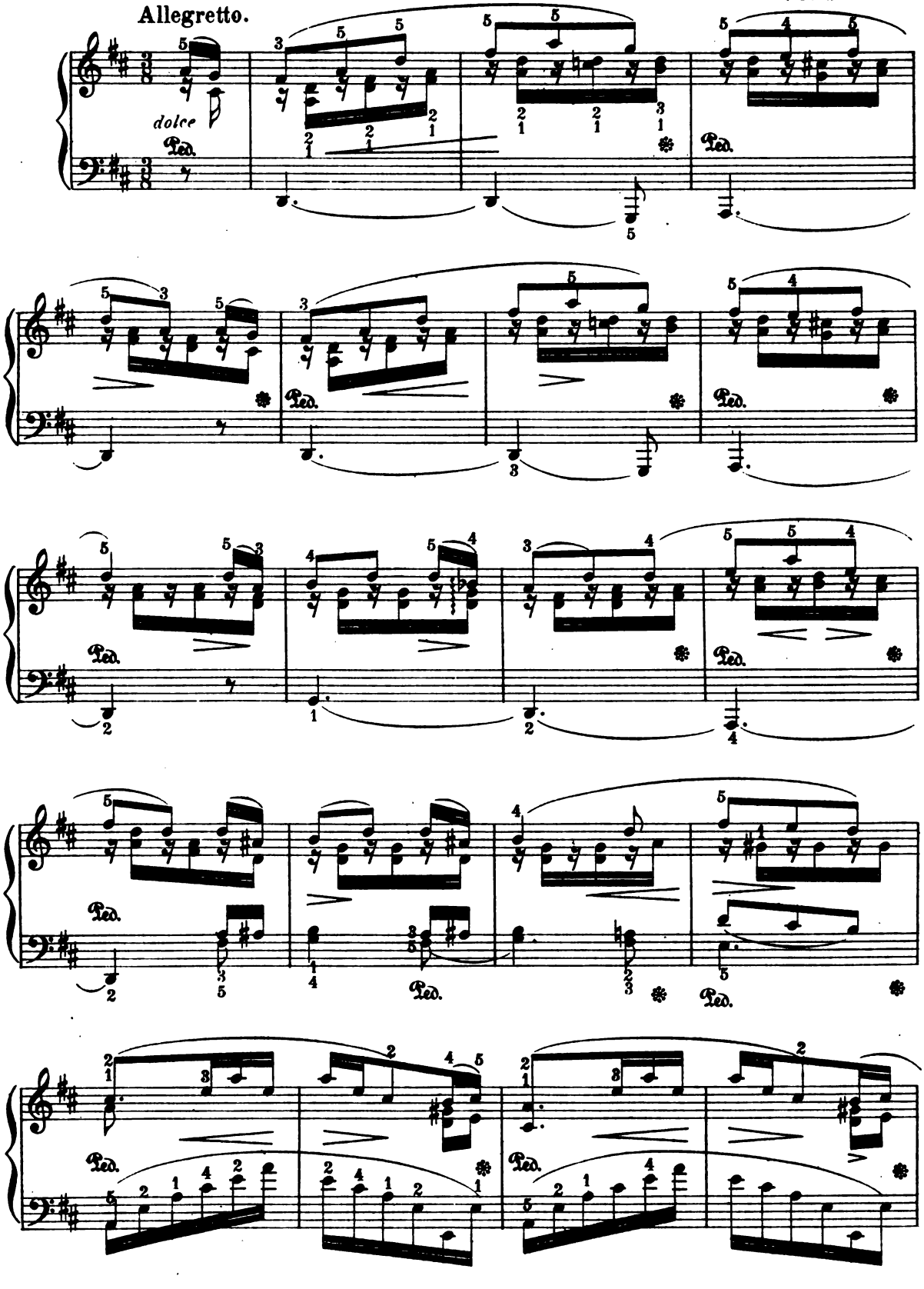
Spring Flower.

NIELS W. GADE.
(1817.)



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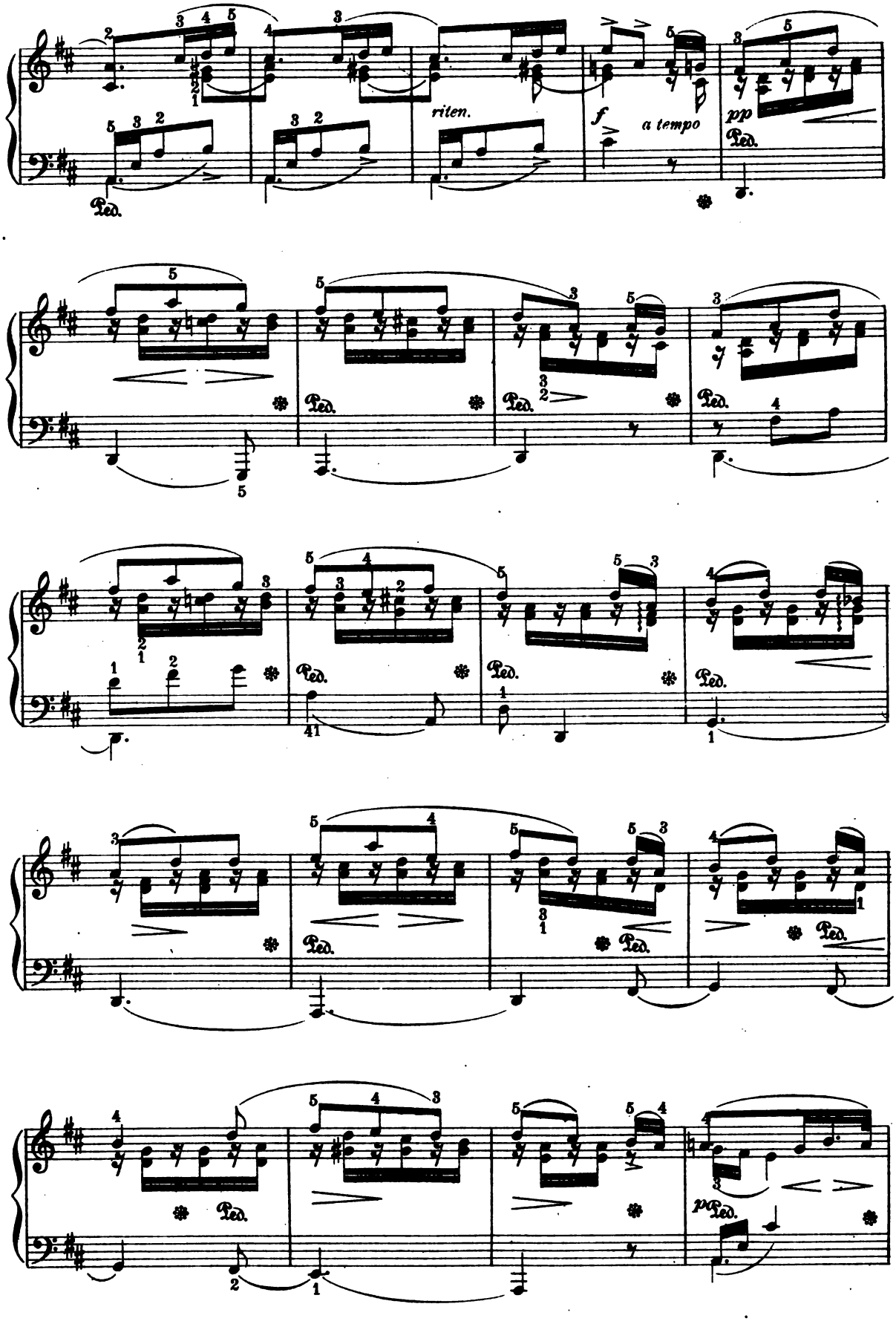

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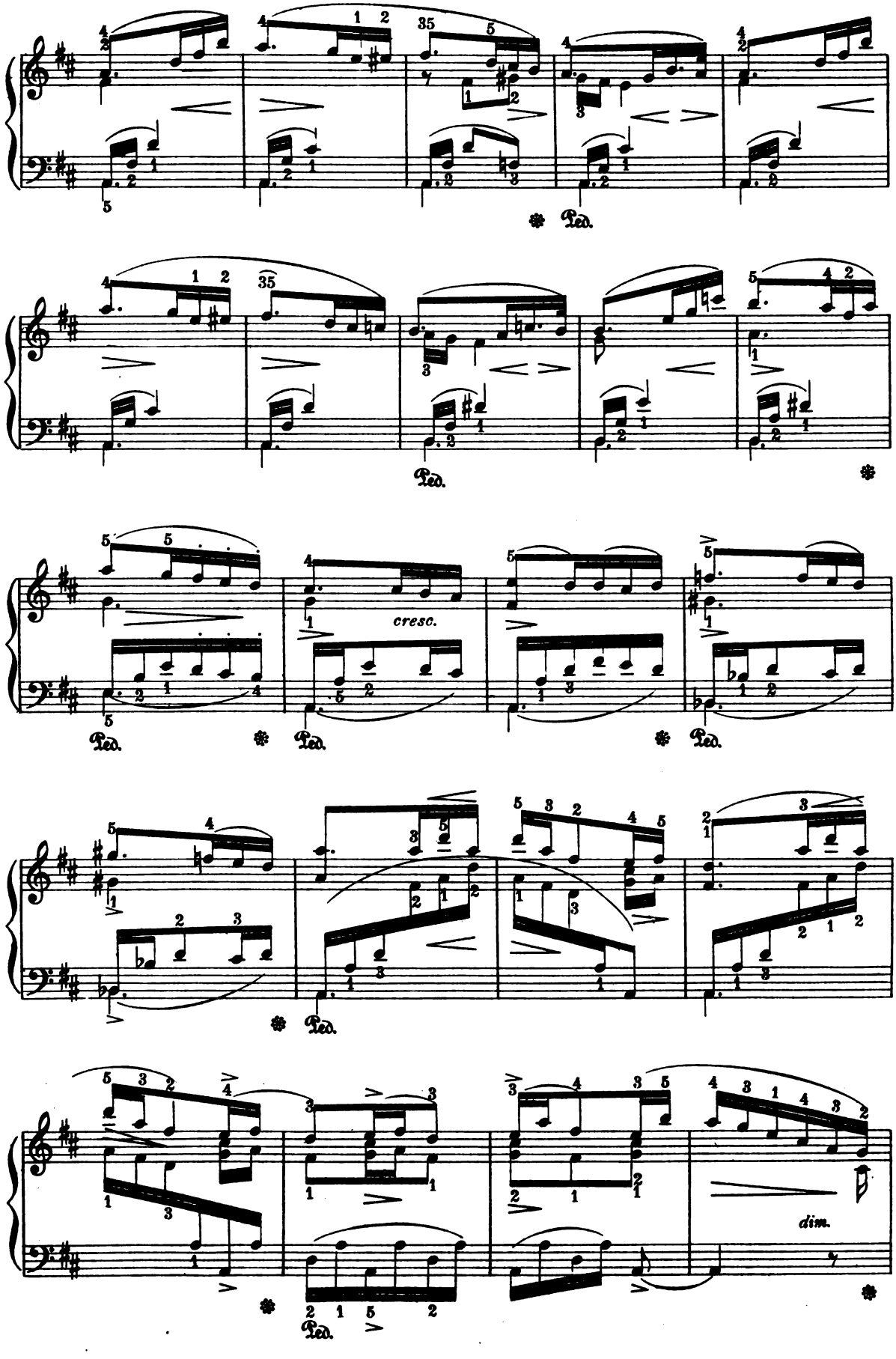

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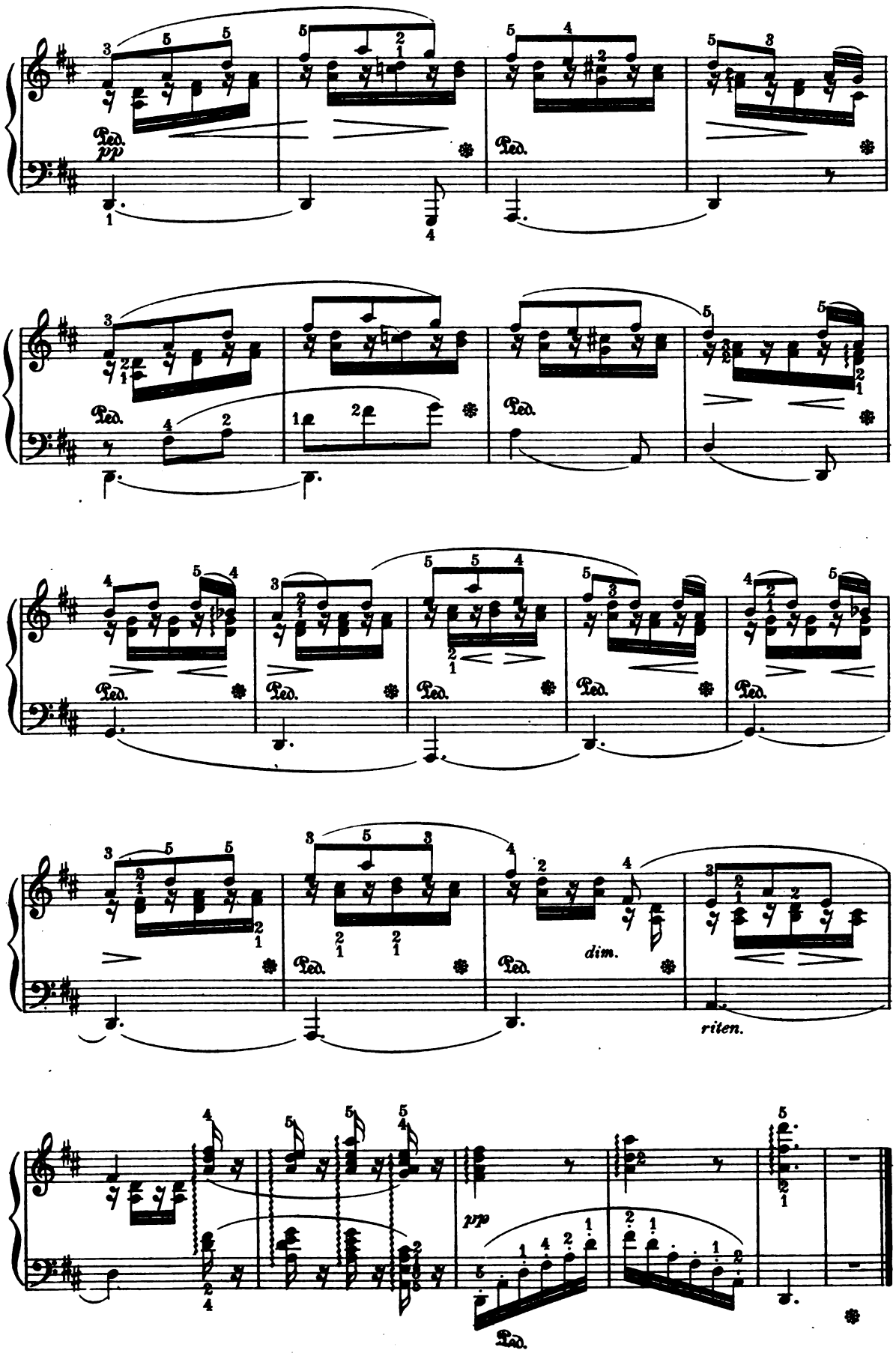

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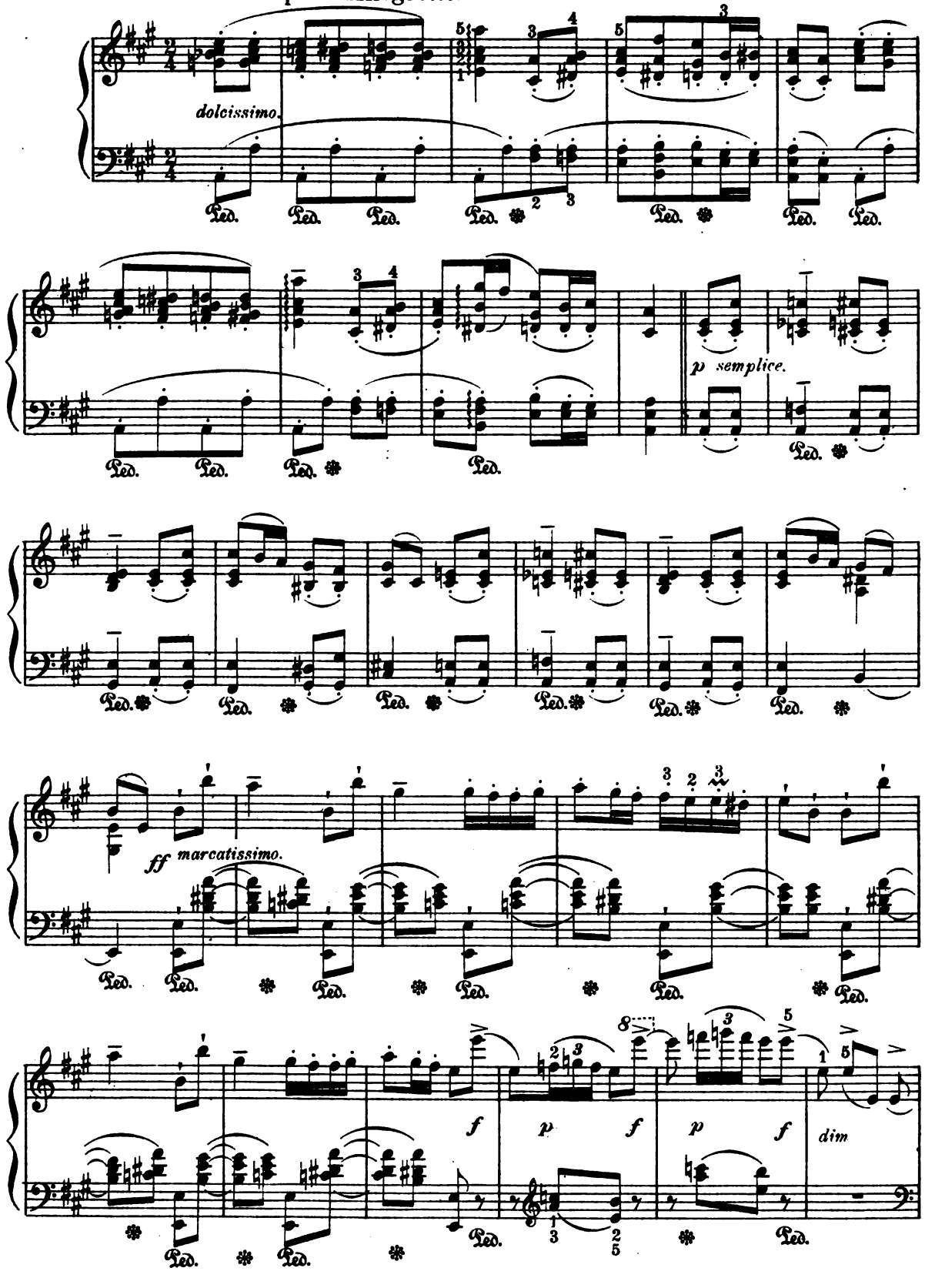
Air de Ballet.

S JADASSOHN, Op. 26. №3.

Andantino quasi Allegretto.



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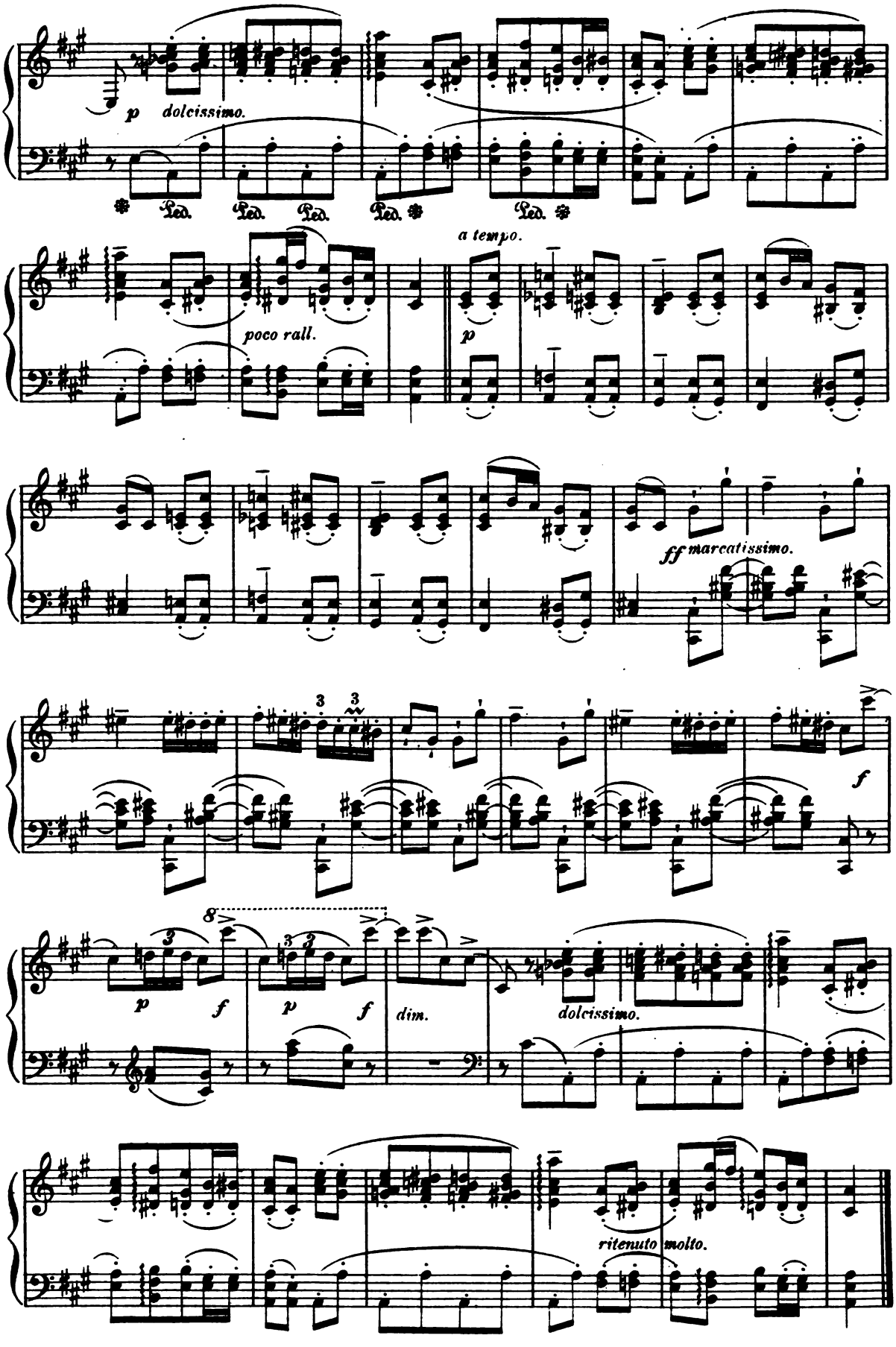

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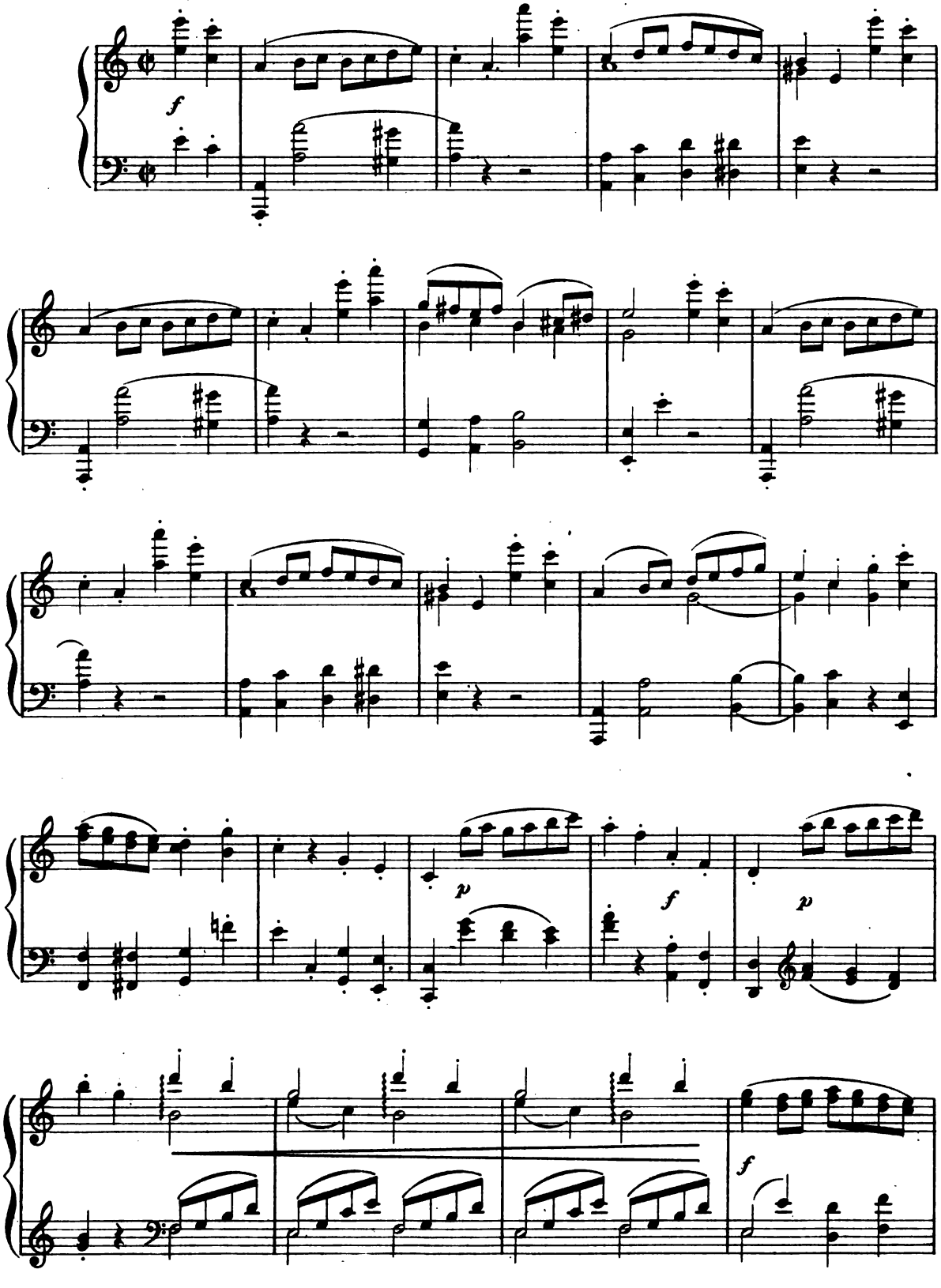
Gavotte.

JOACHIM RAFF, Op. 125.

Allegro vivo.



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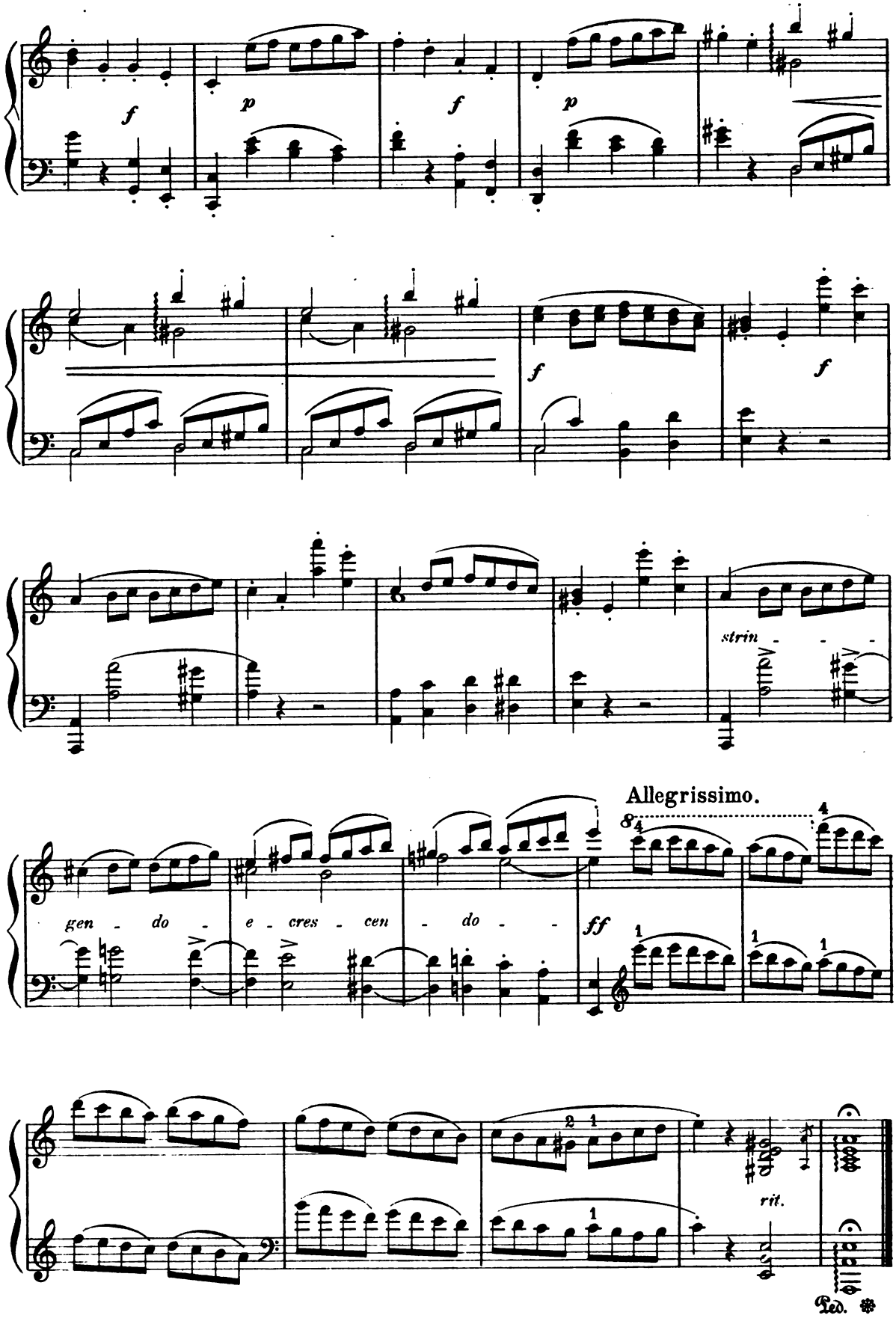

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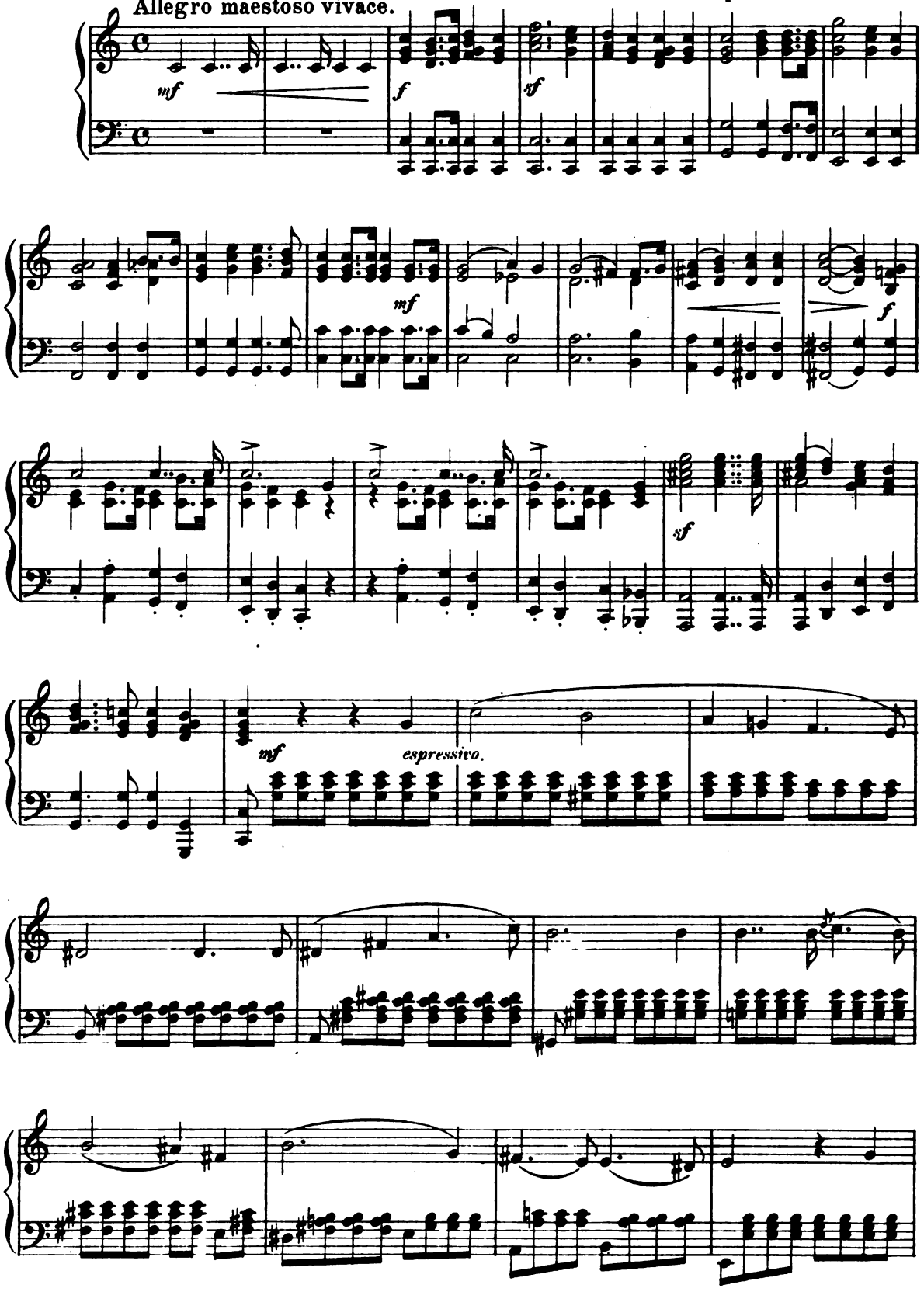
Chorus

from the Music to Racine's
"ATHALIA".

F. MENDELSSOHN BARTHOLDY.
Op. 74. No1.



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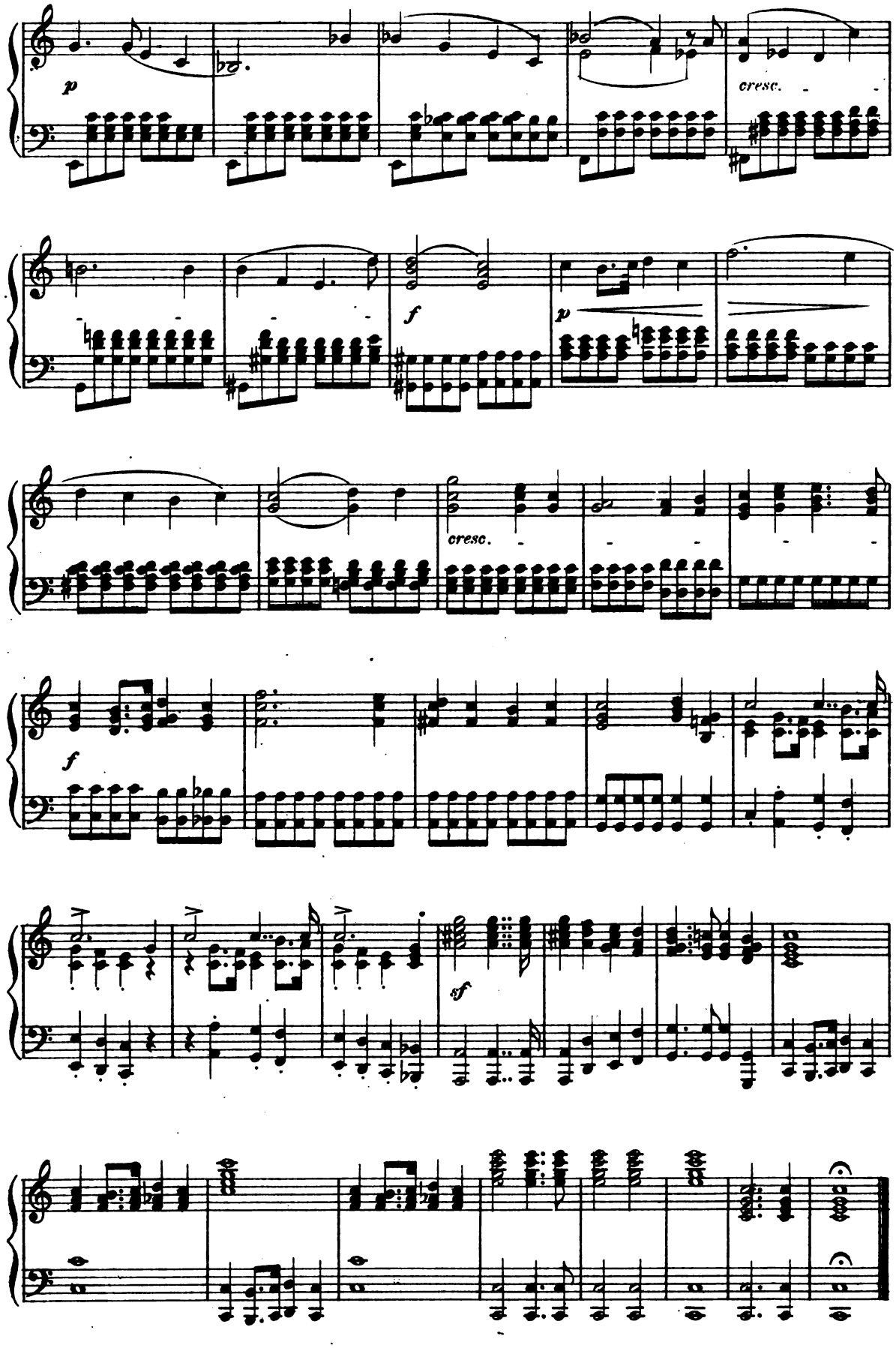

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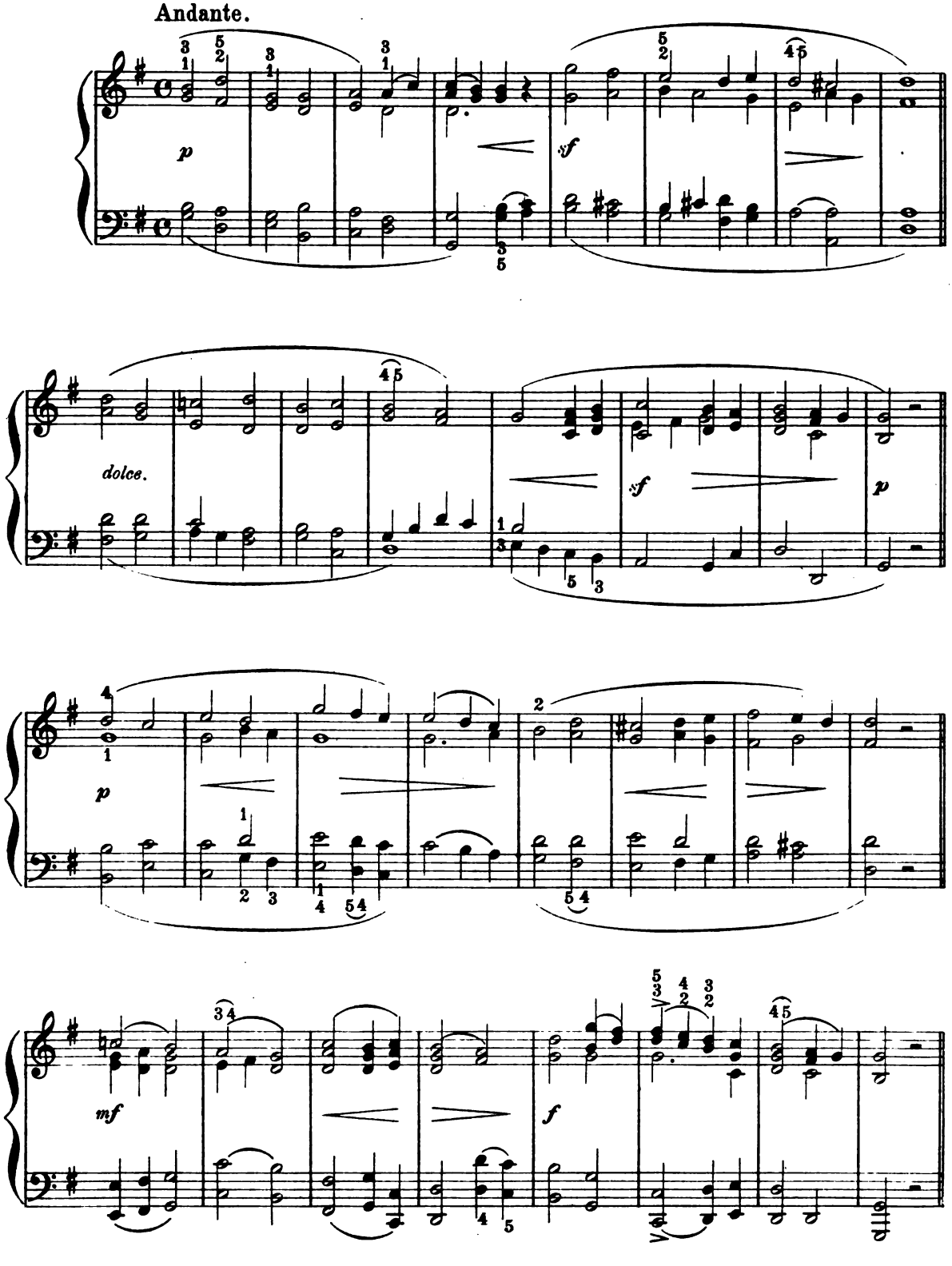
Hymn.

from the Opera

IPHIGENIA in TAURIS.

C.W. GLUCK.



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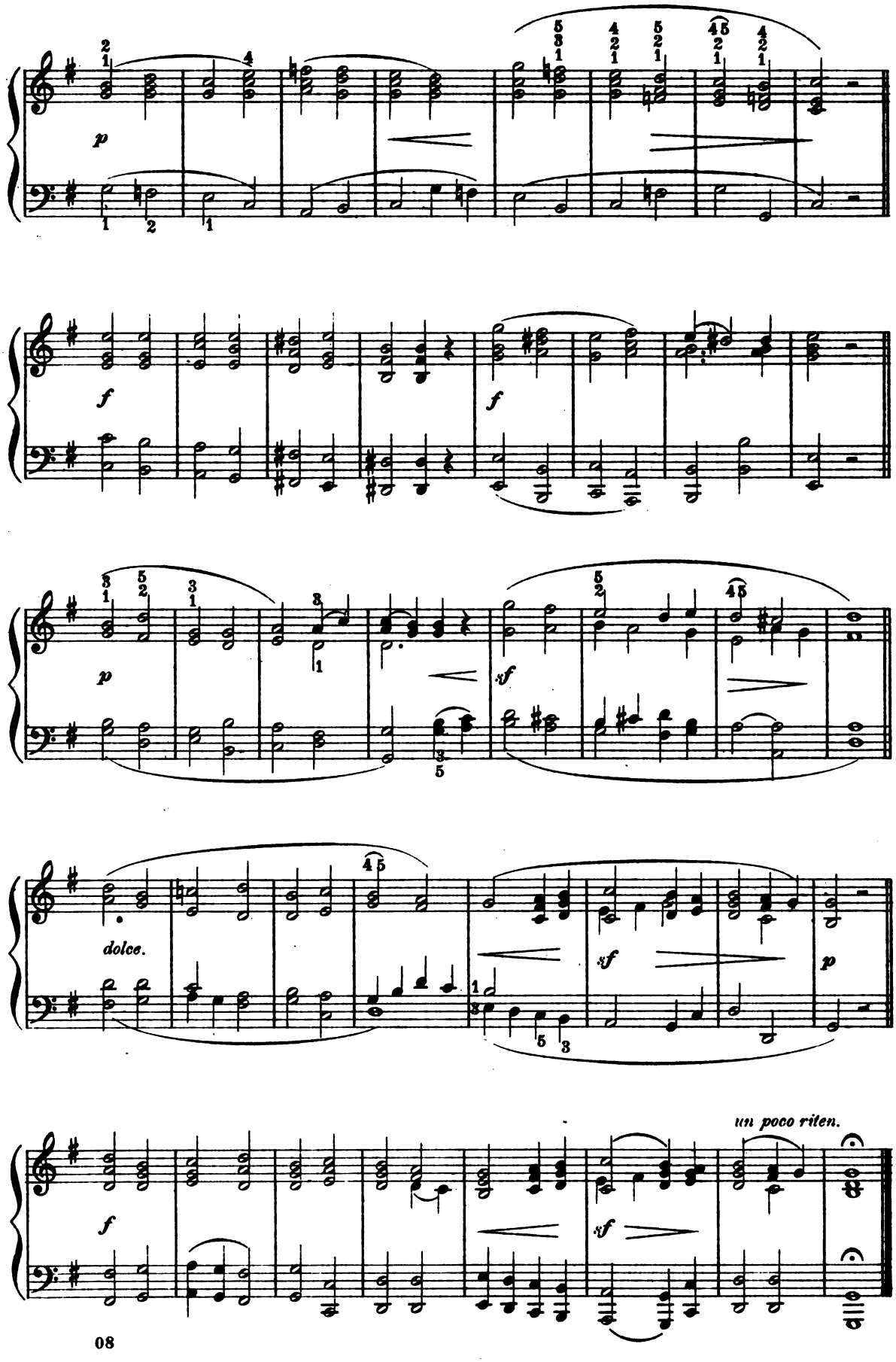

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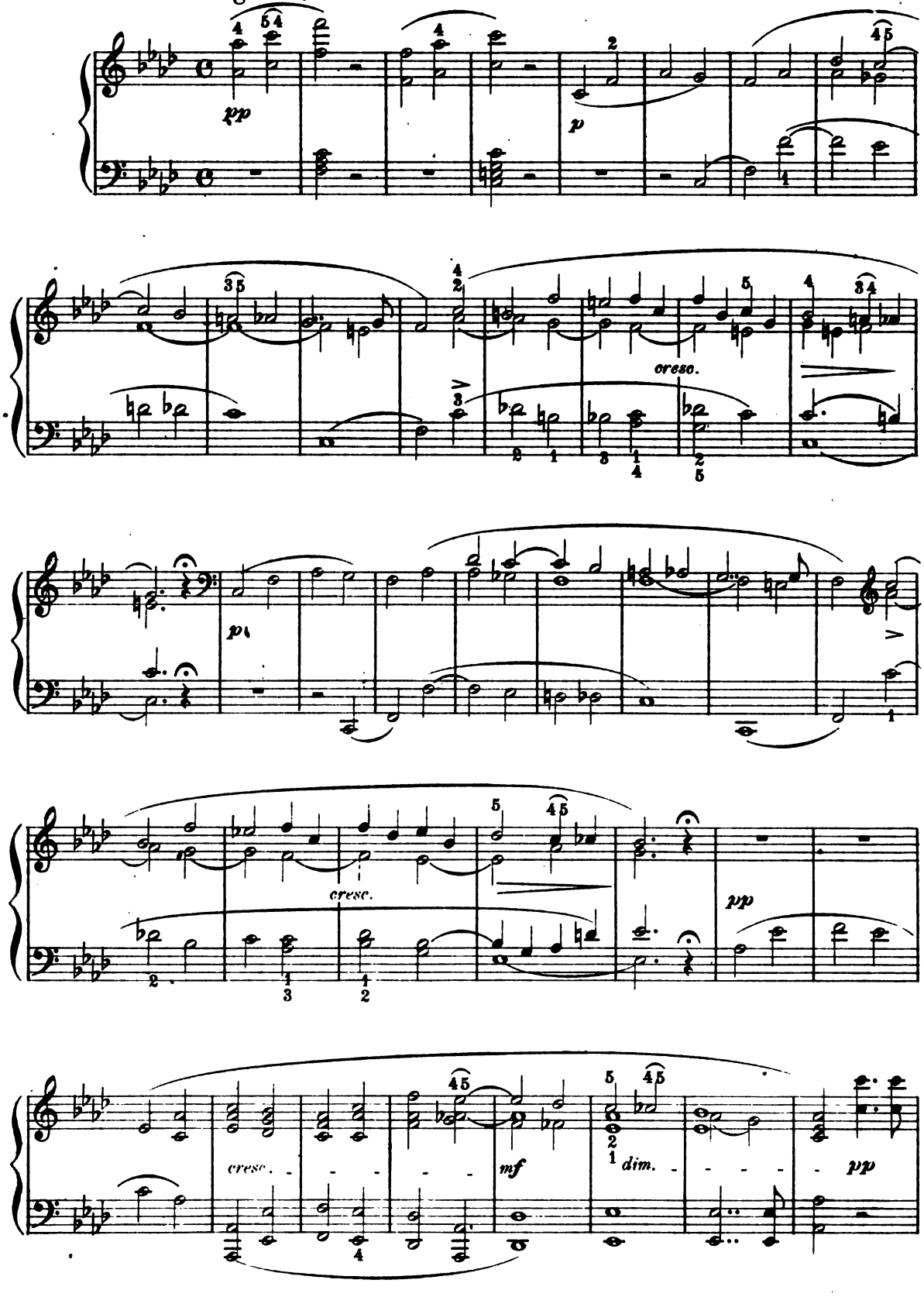
Pie Jesu.

FROM THE REQUIEM.

Larghetto.

L. CHERUBINI.



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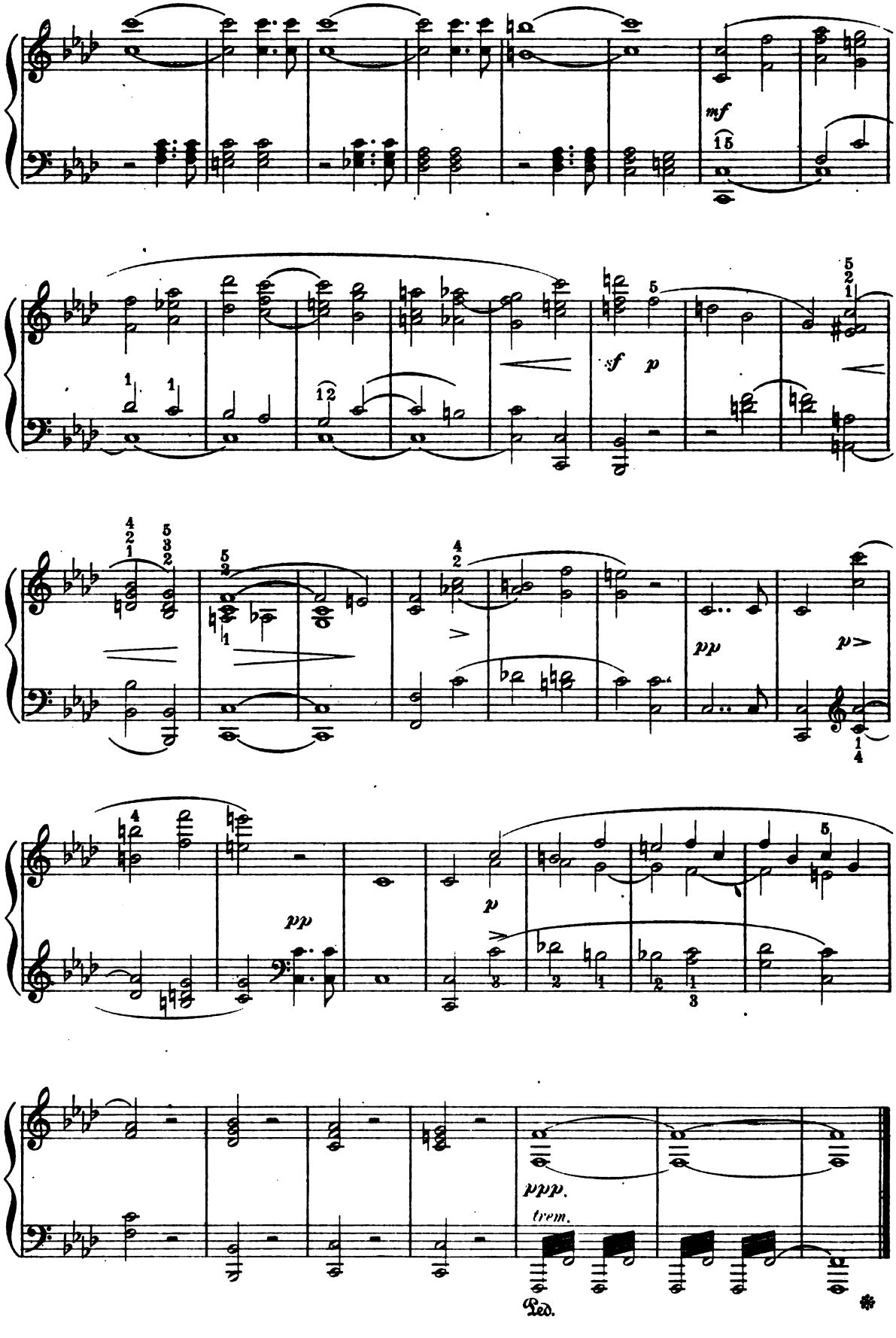

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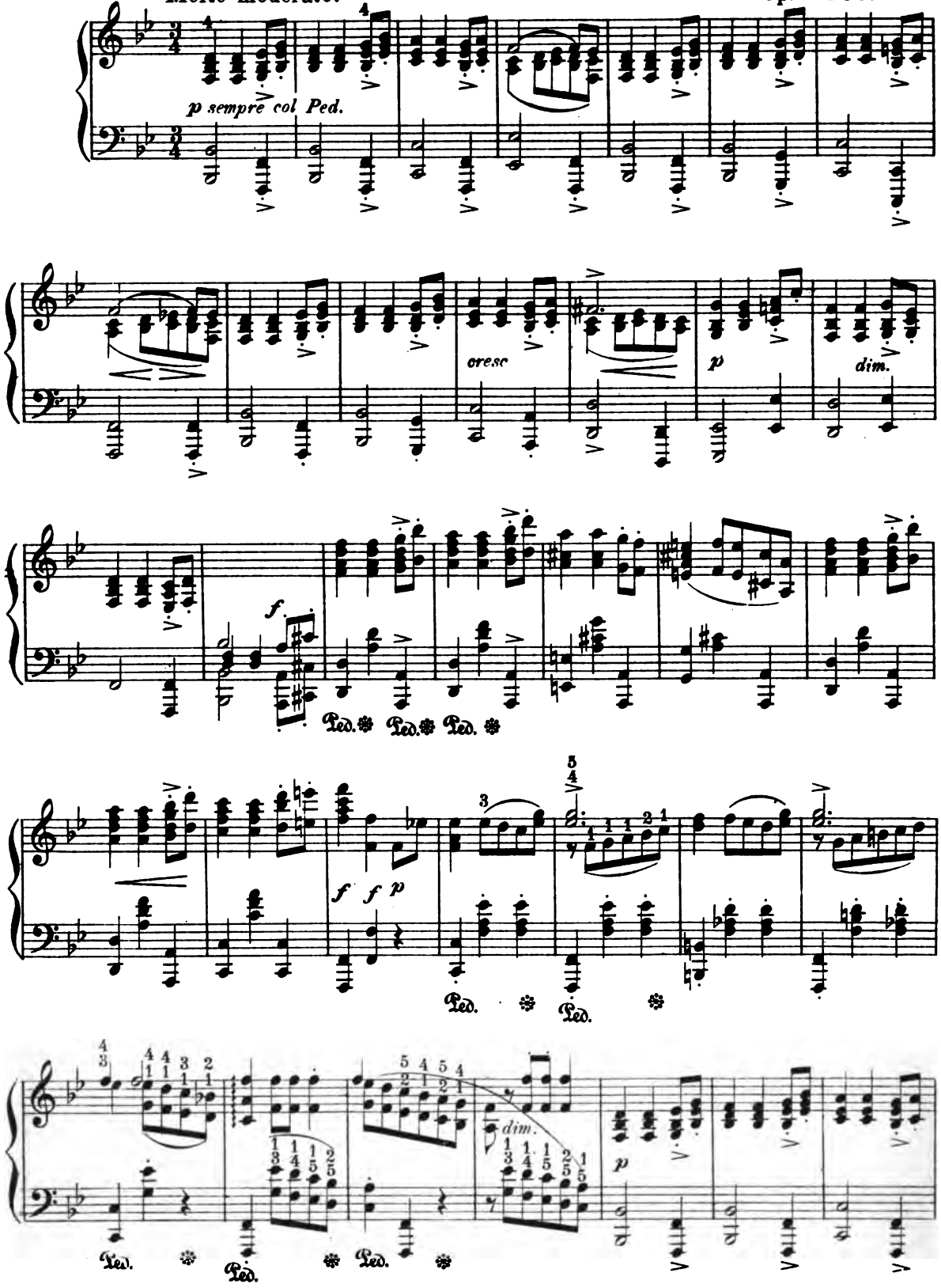
March Fantastic.

WOLDEMAR BARGIEL.
Op. 31. No 3.



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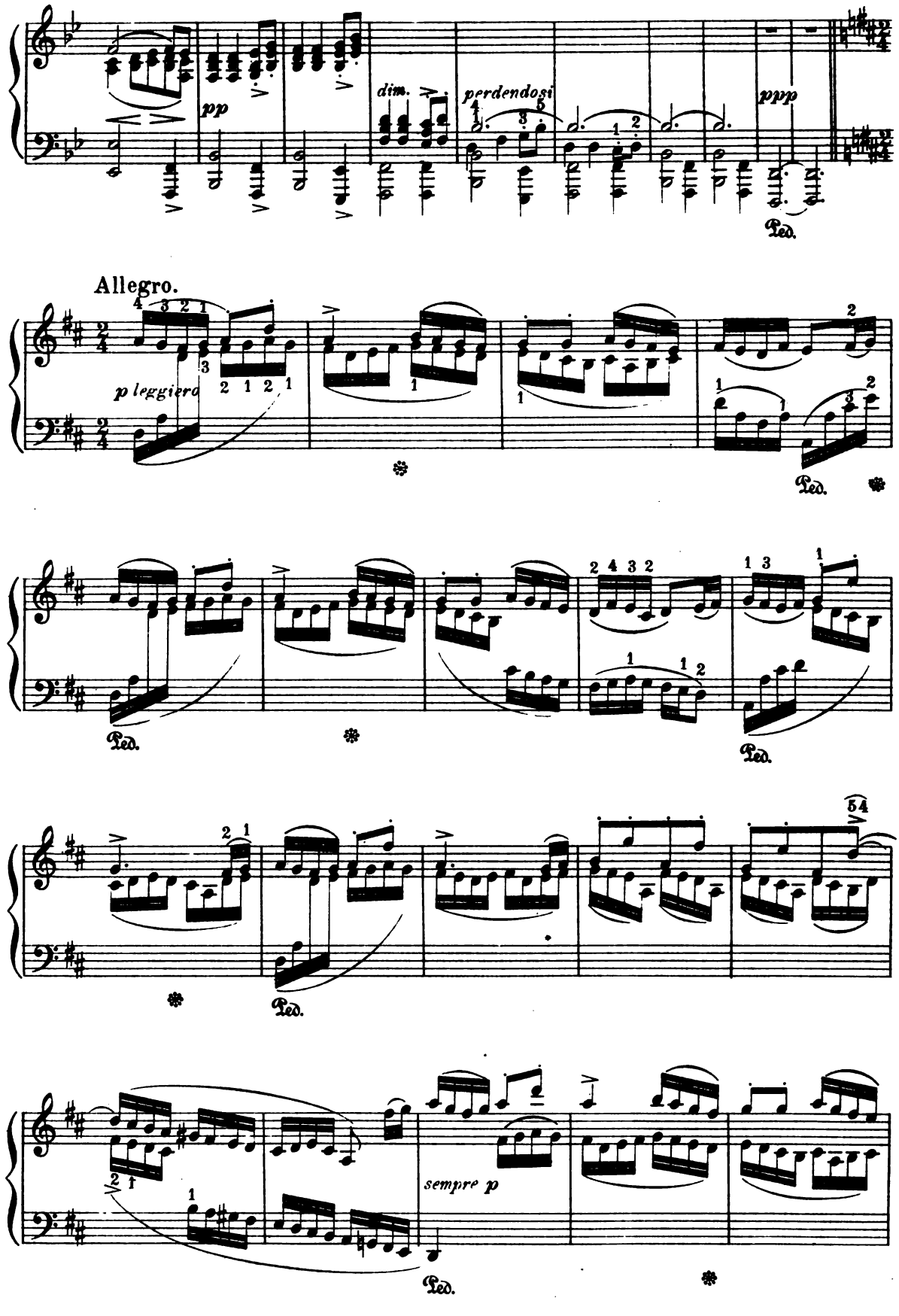

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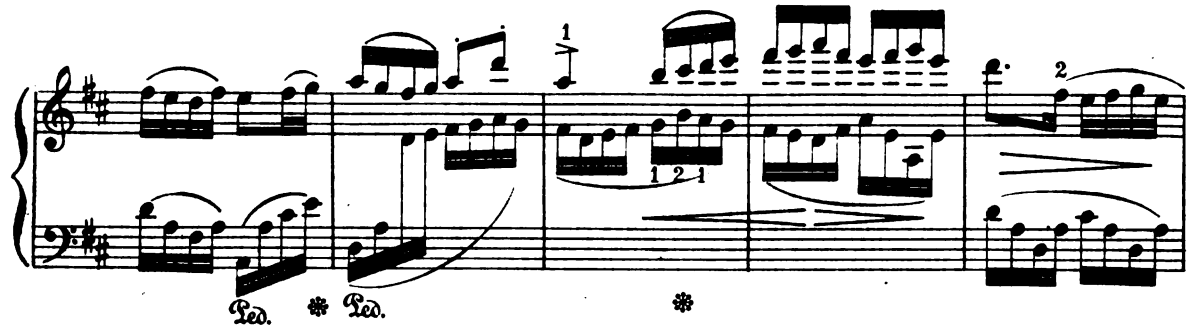

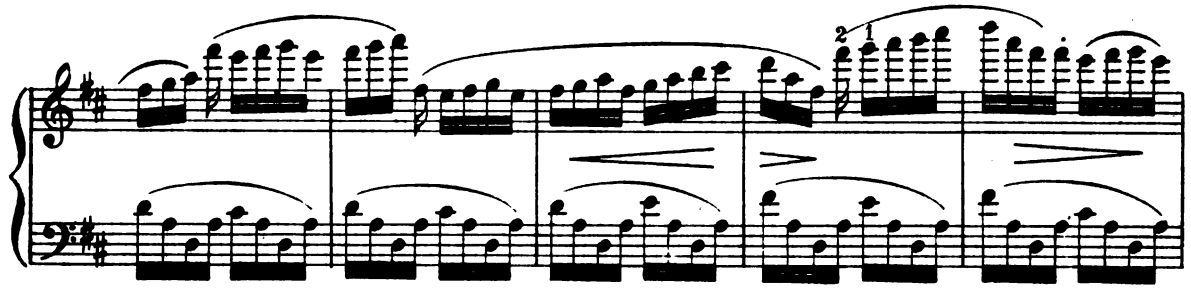

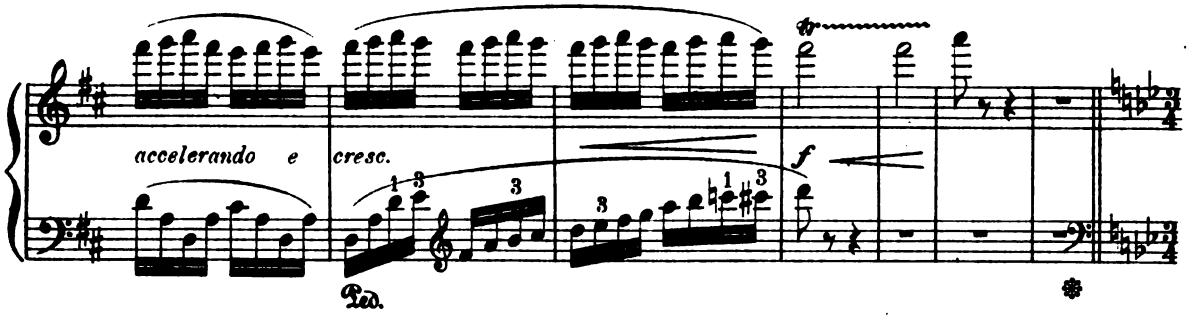

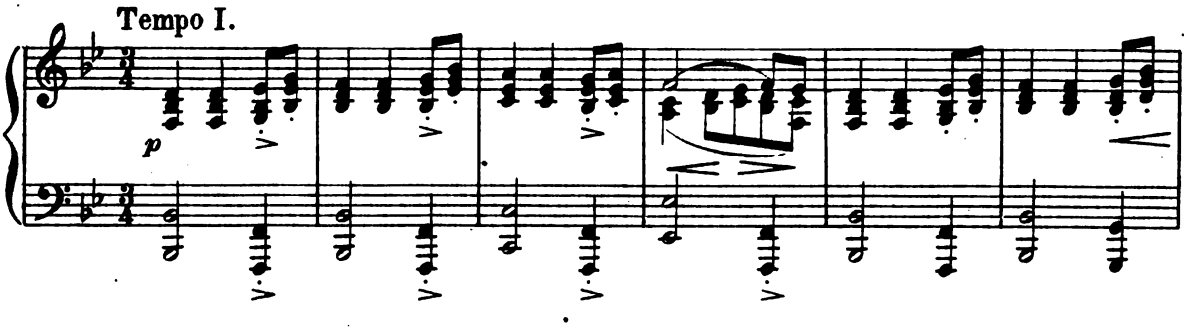

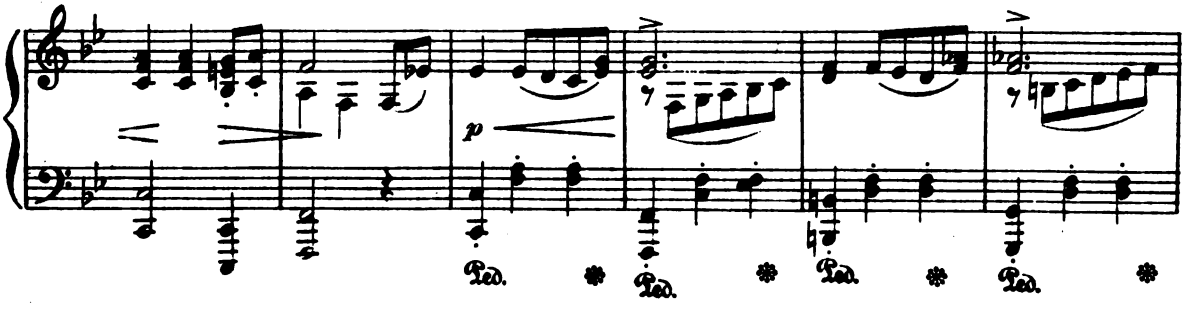

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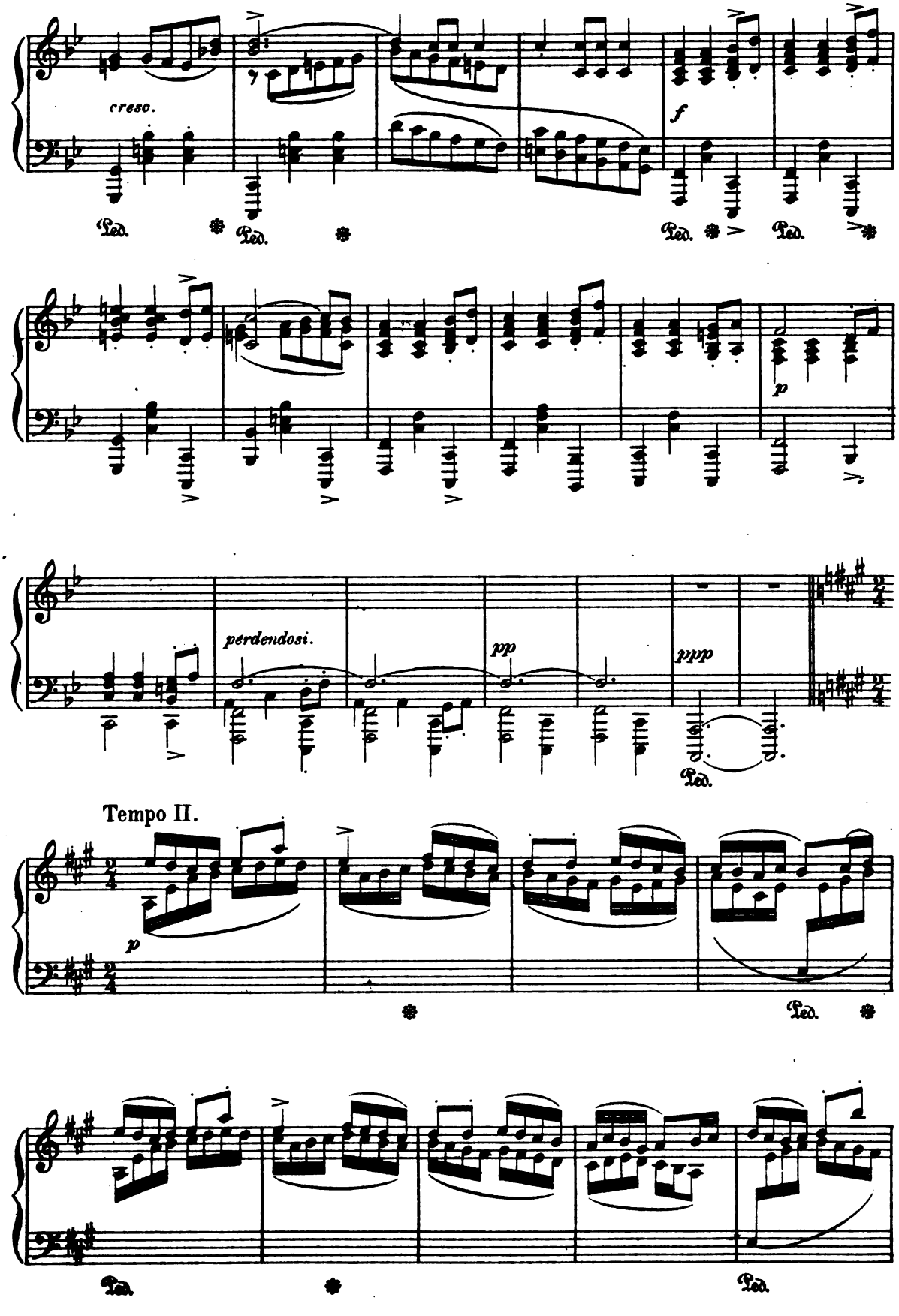

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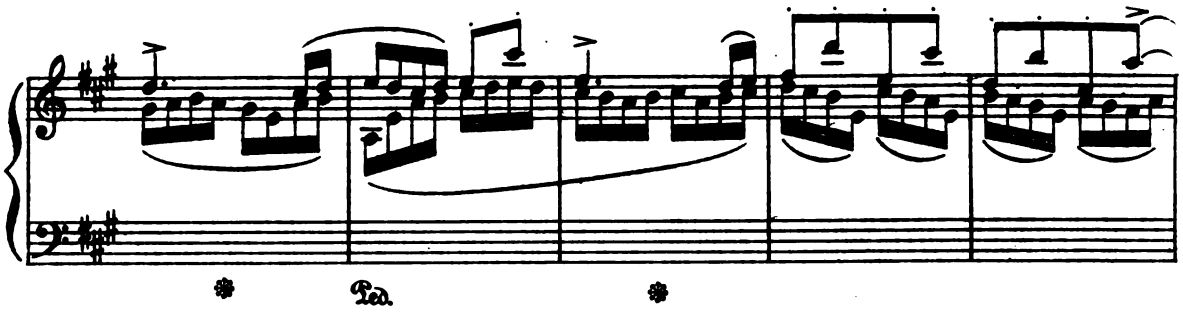

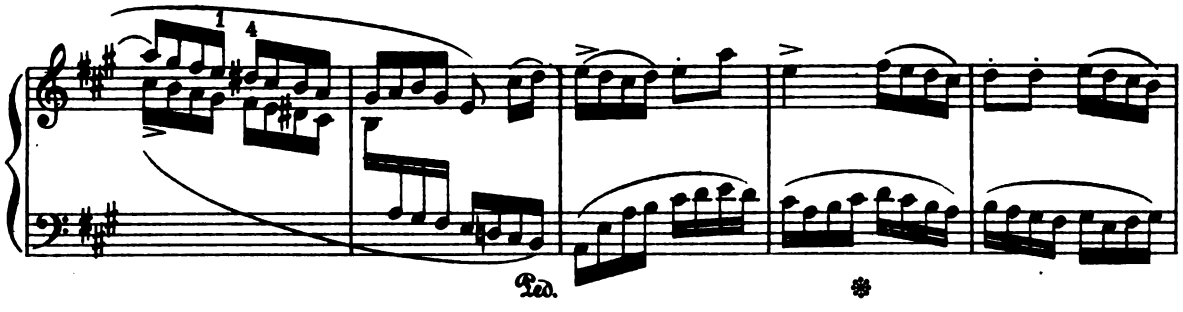

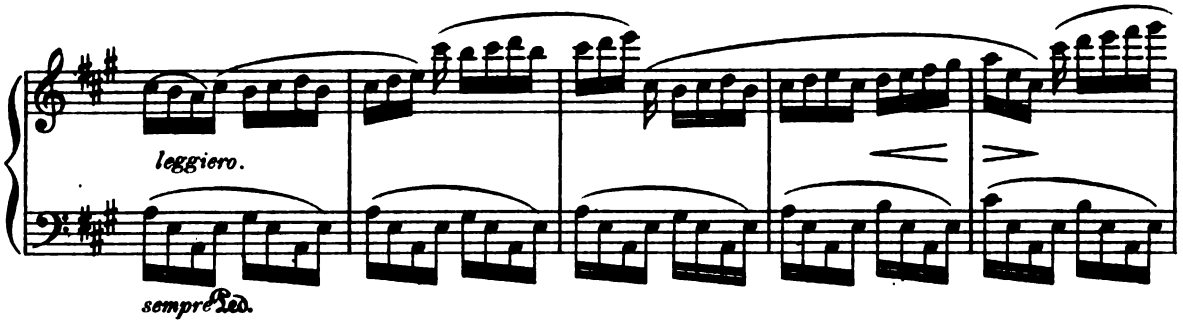

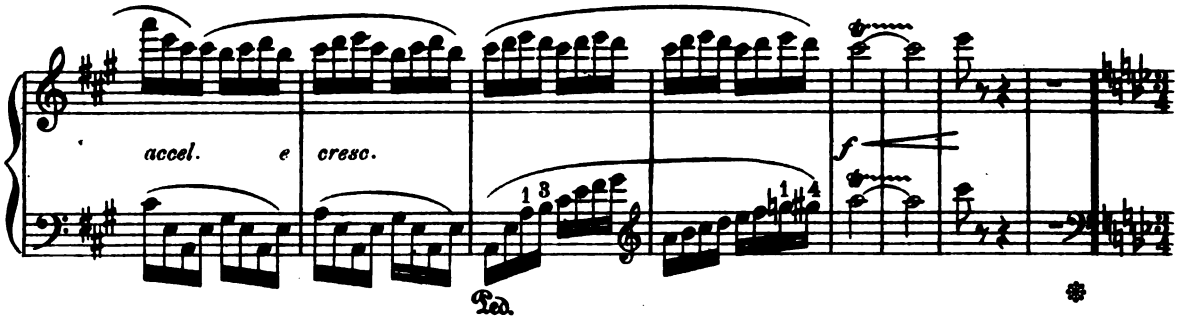

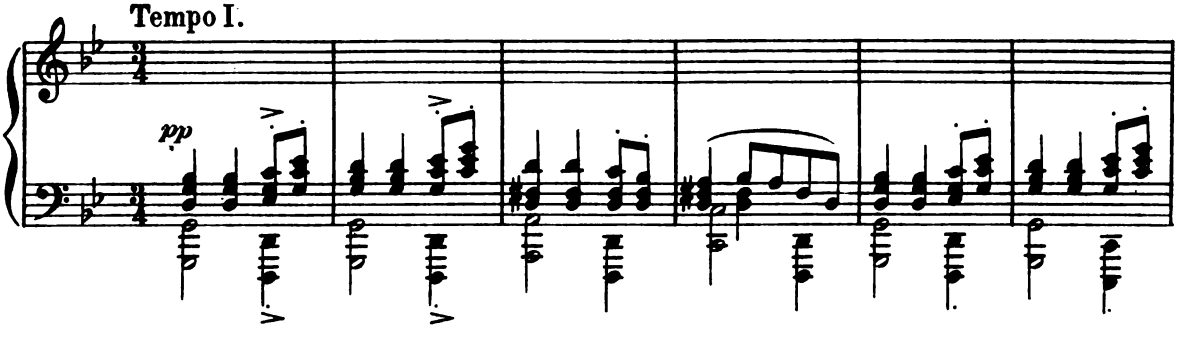

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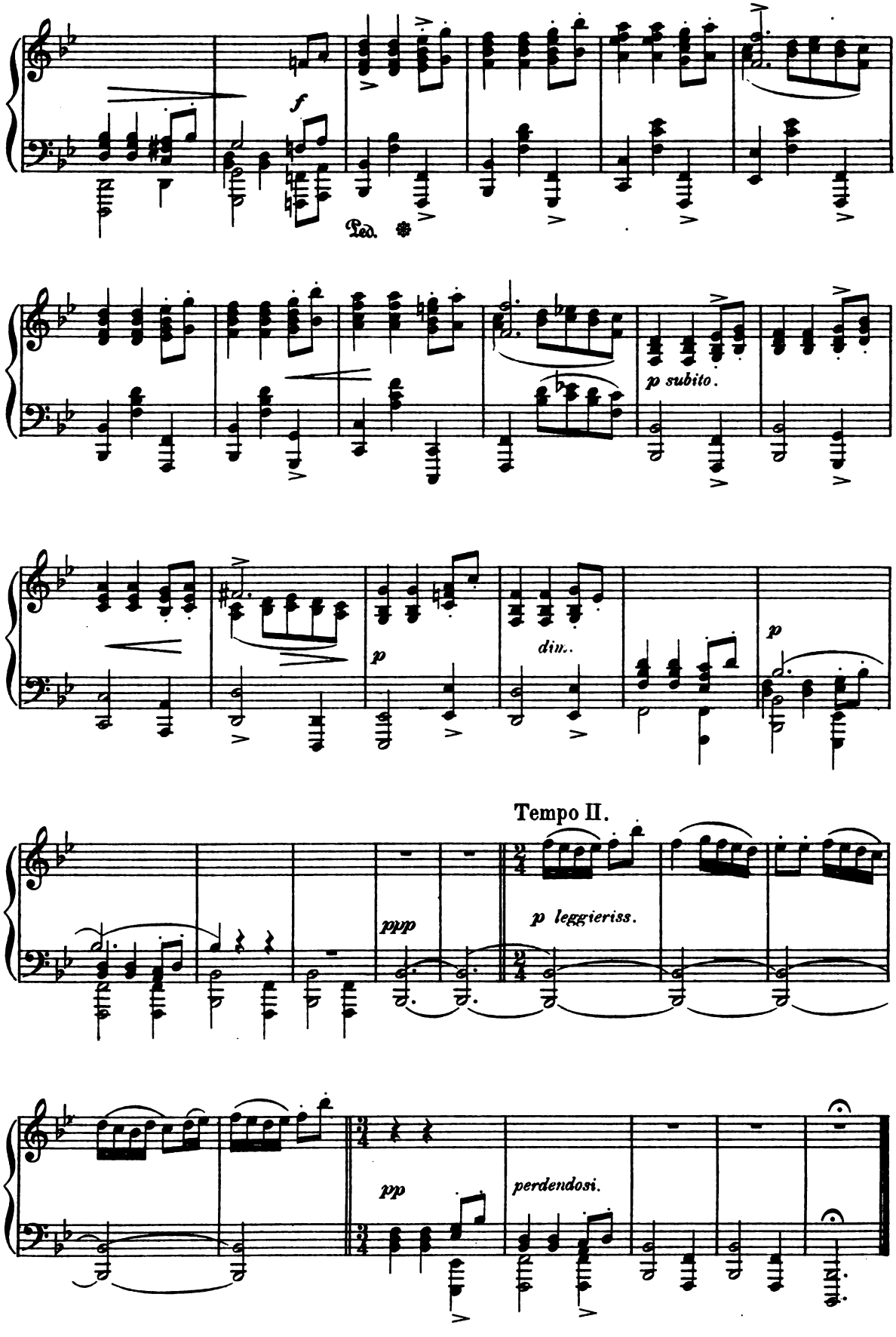

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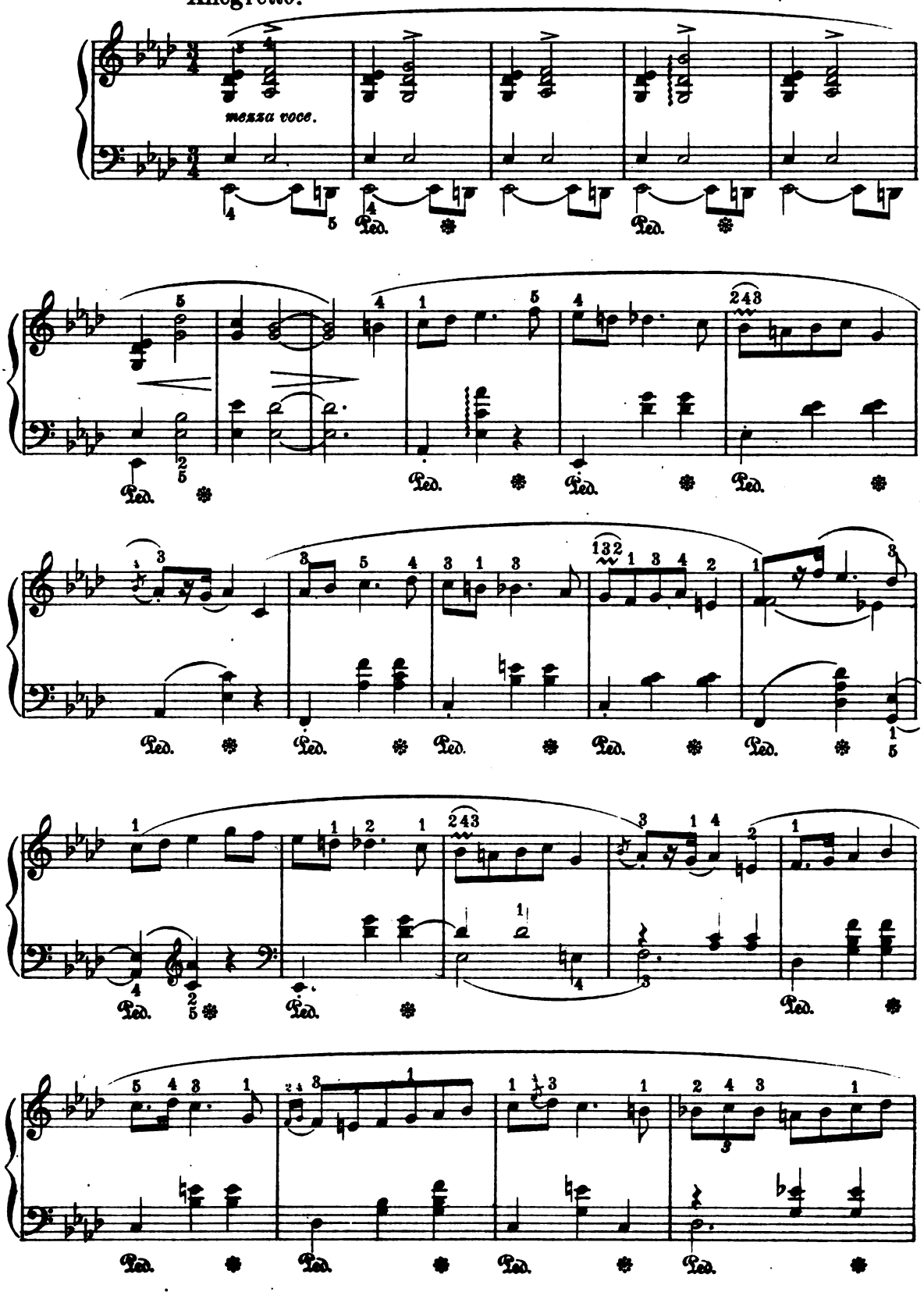
Mazurka.

F. CHOPIN, Op. 50. No 2.

Allegretto.



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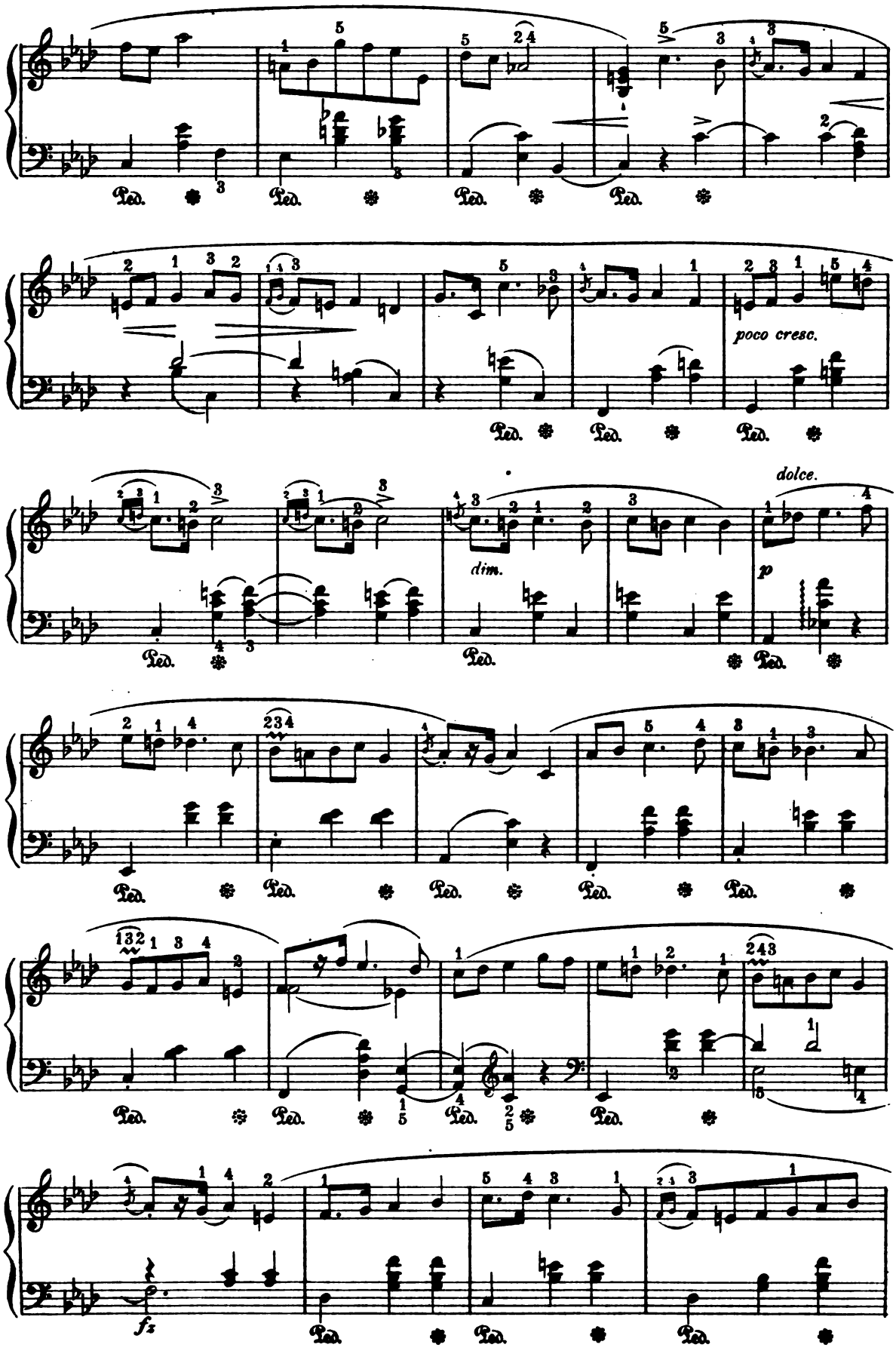

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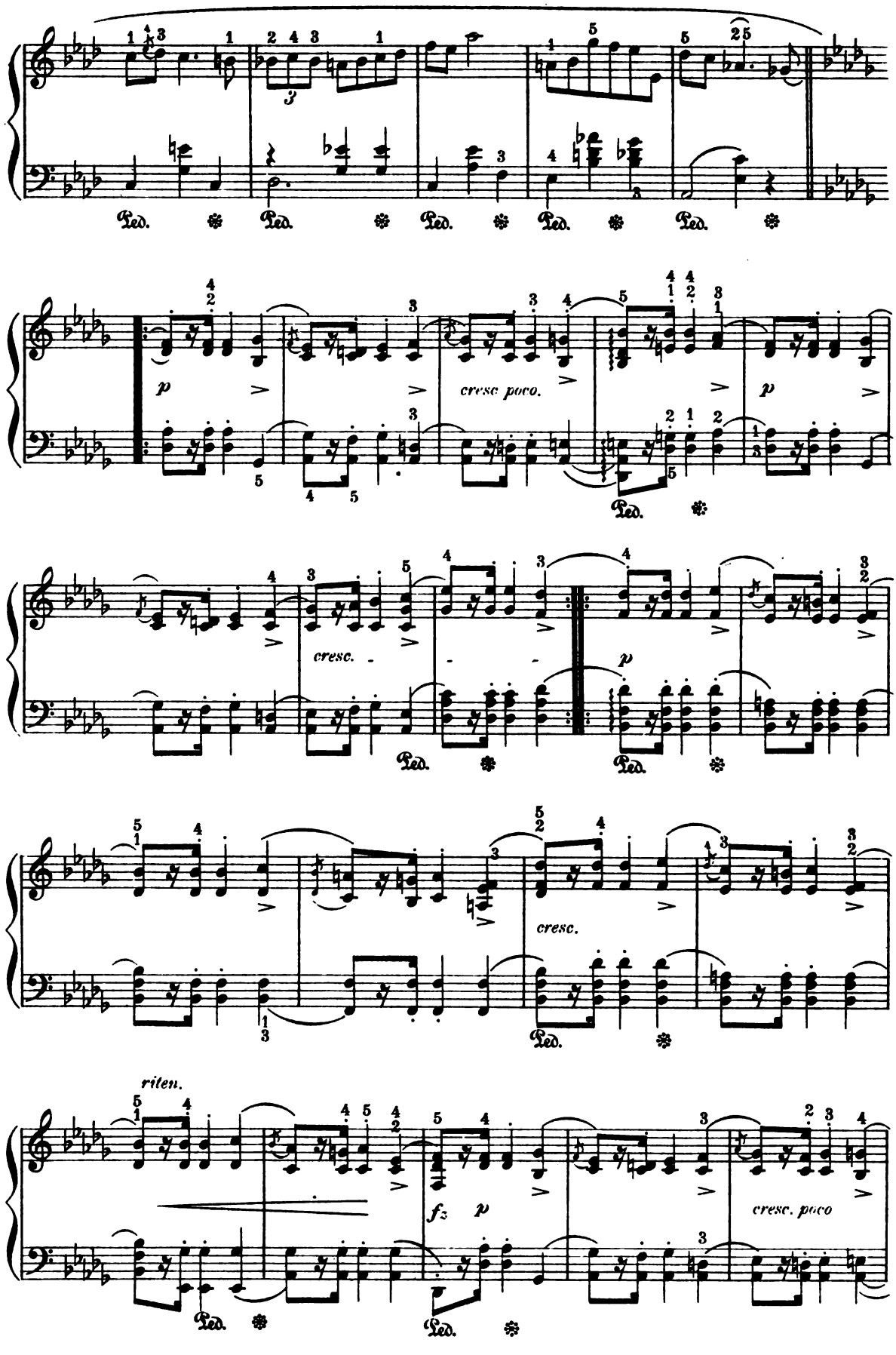

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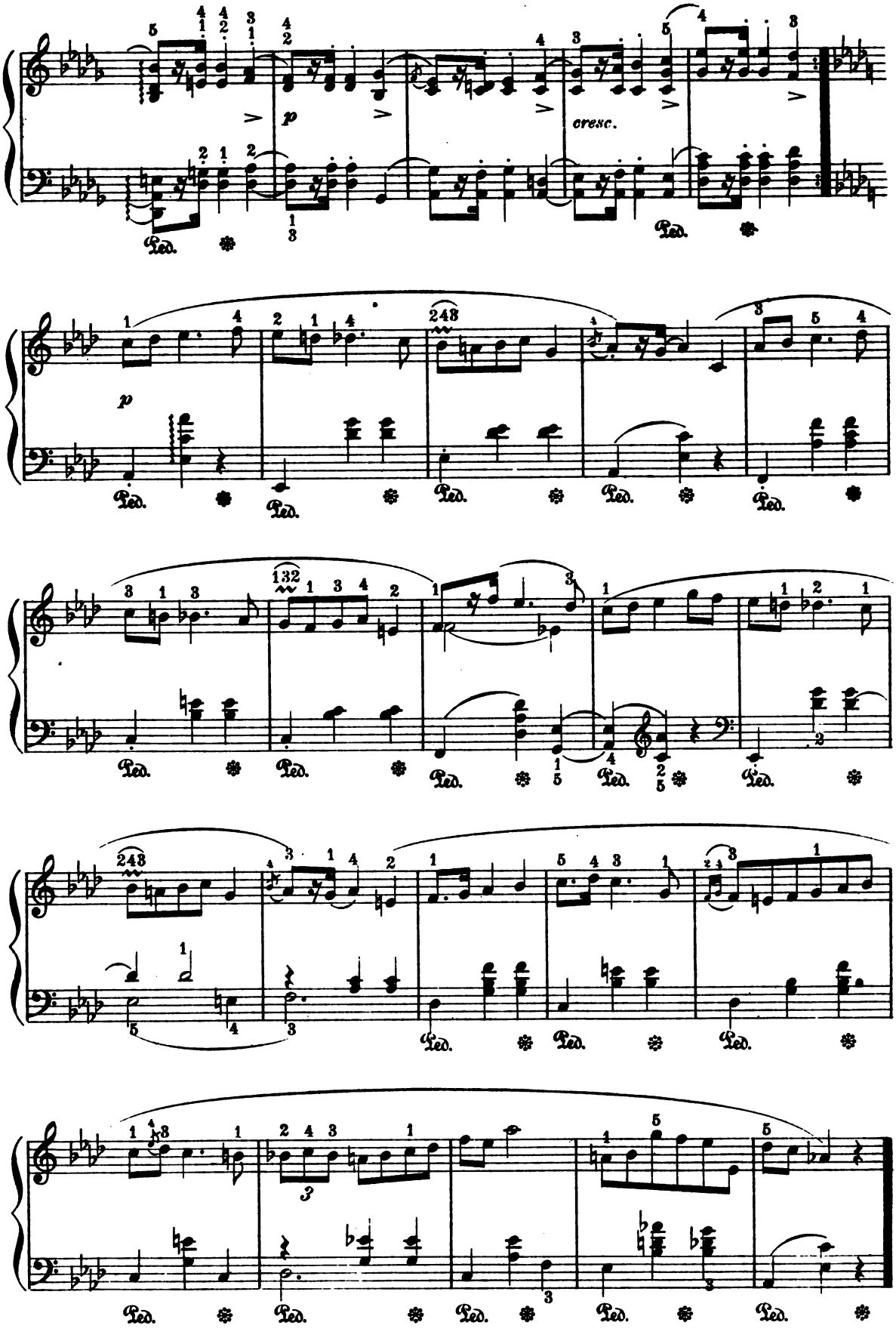

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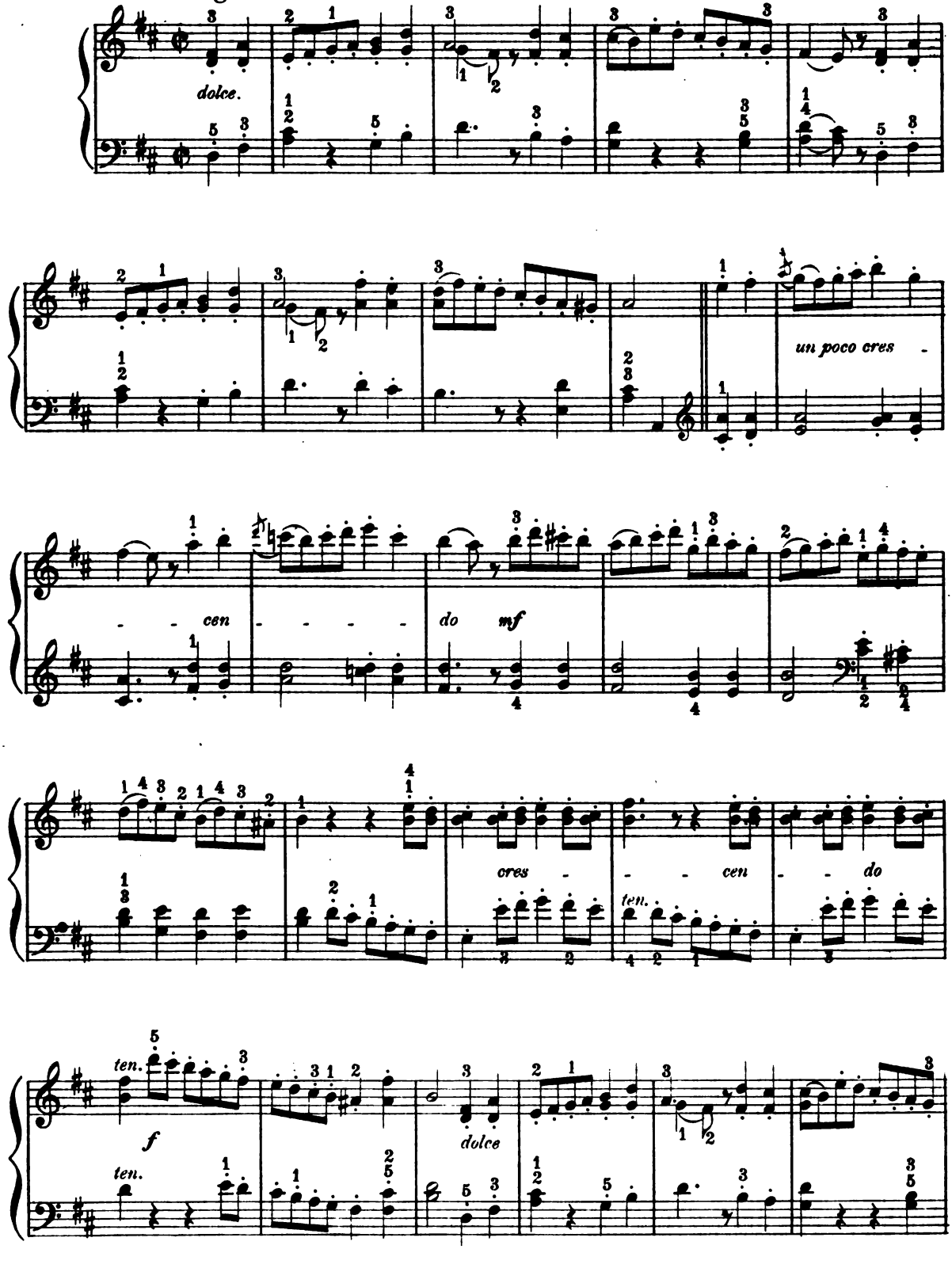
Gavotte.

F. HILLER.

Allegro moderato.



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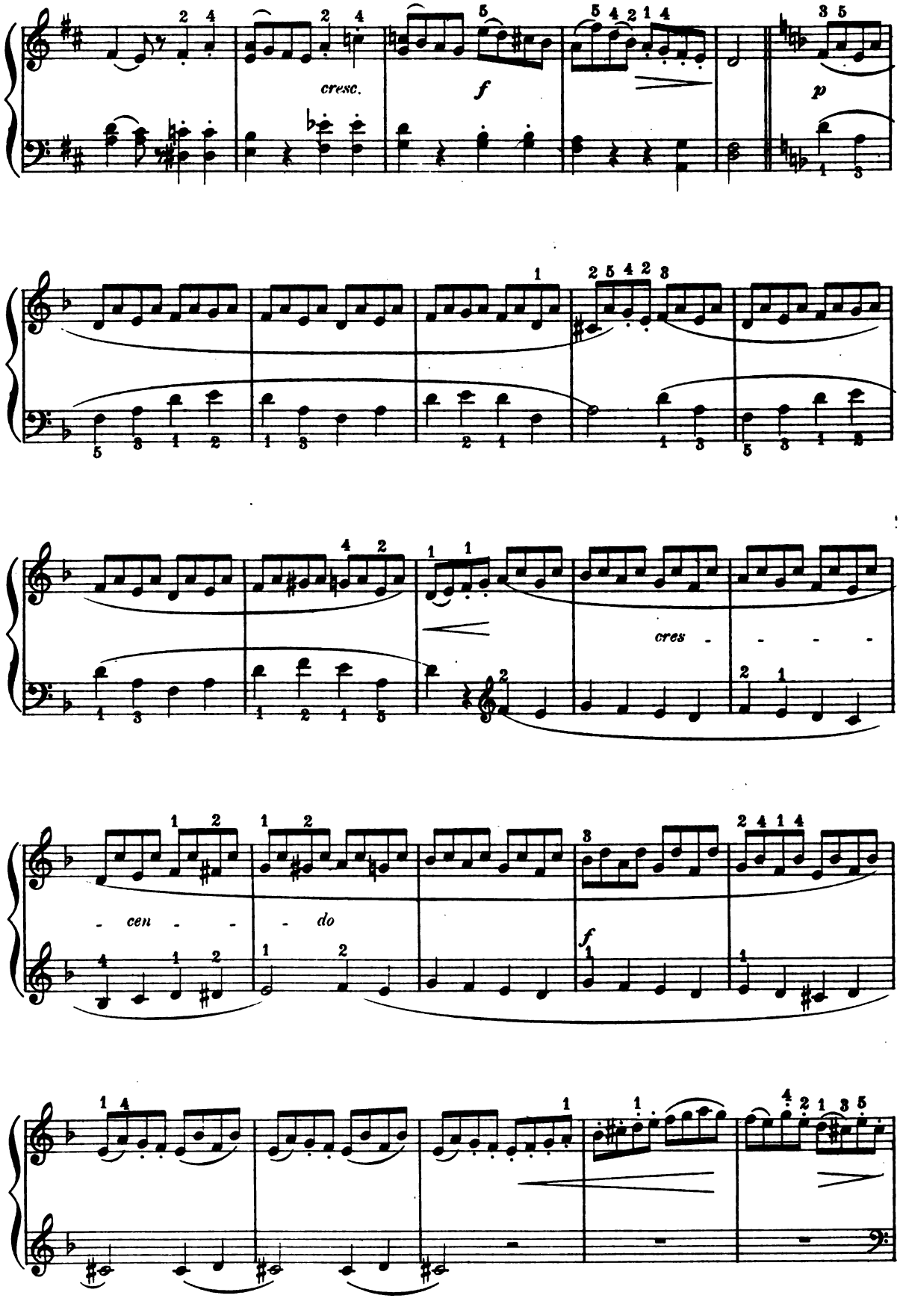

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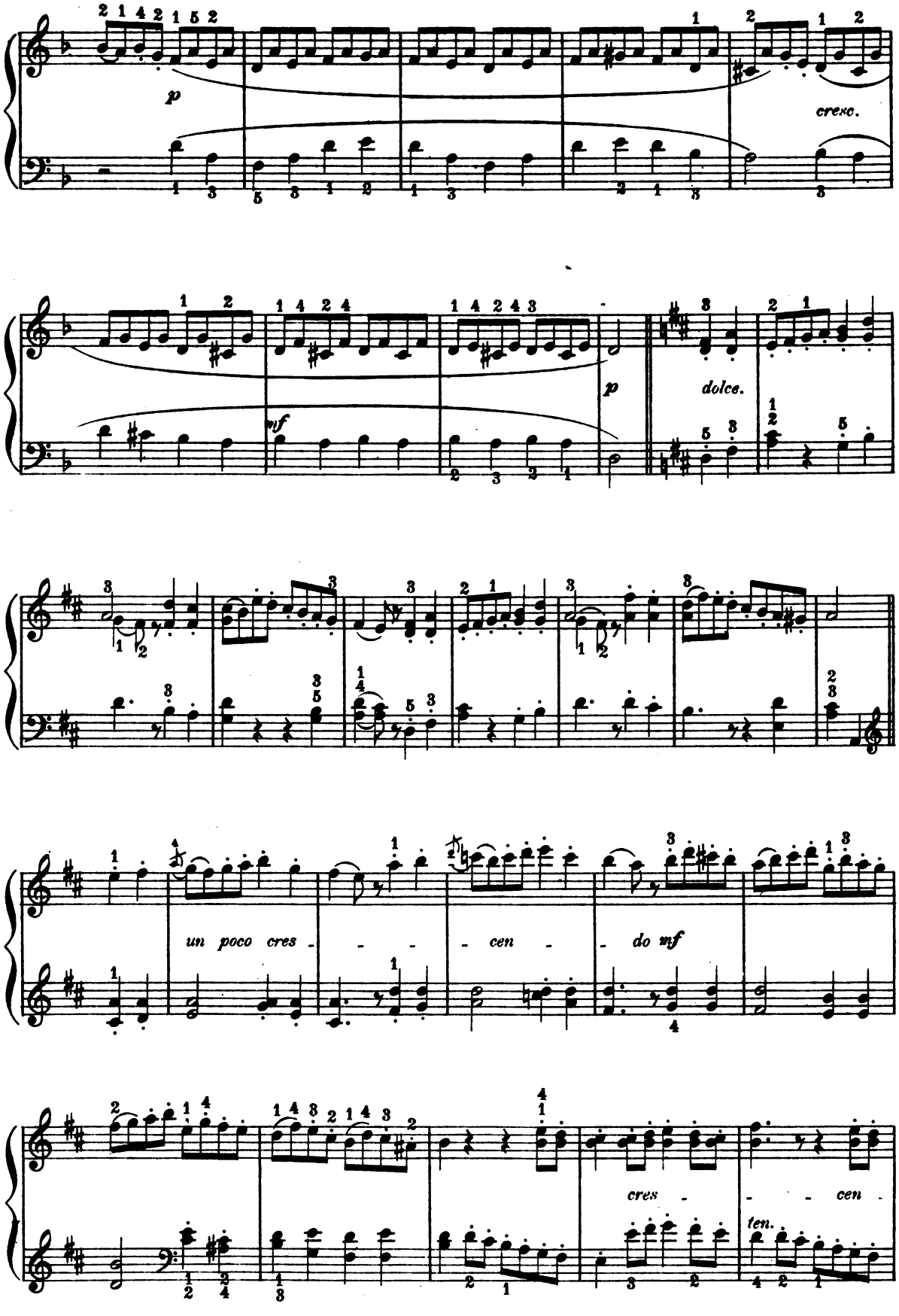

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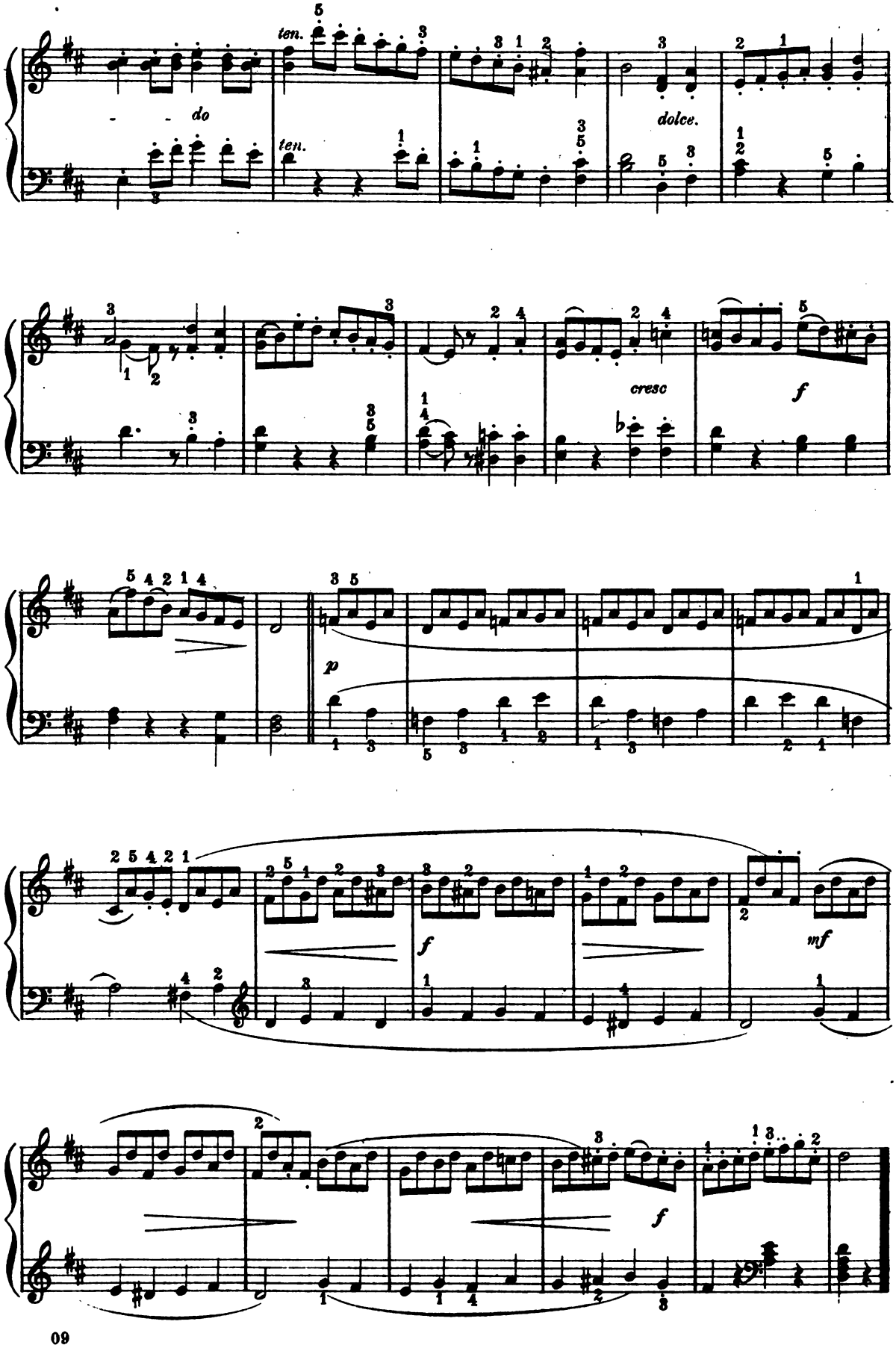

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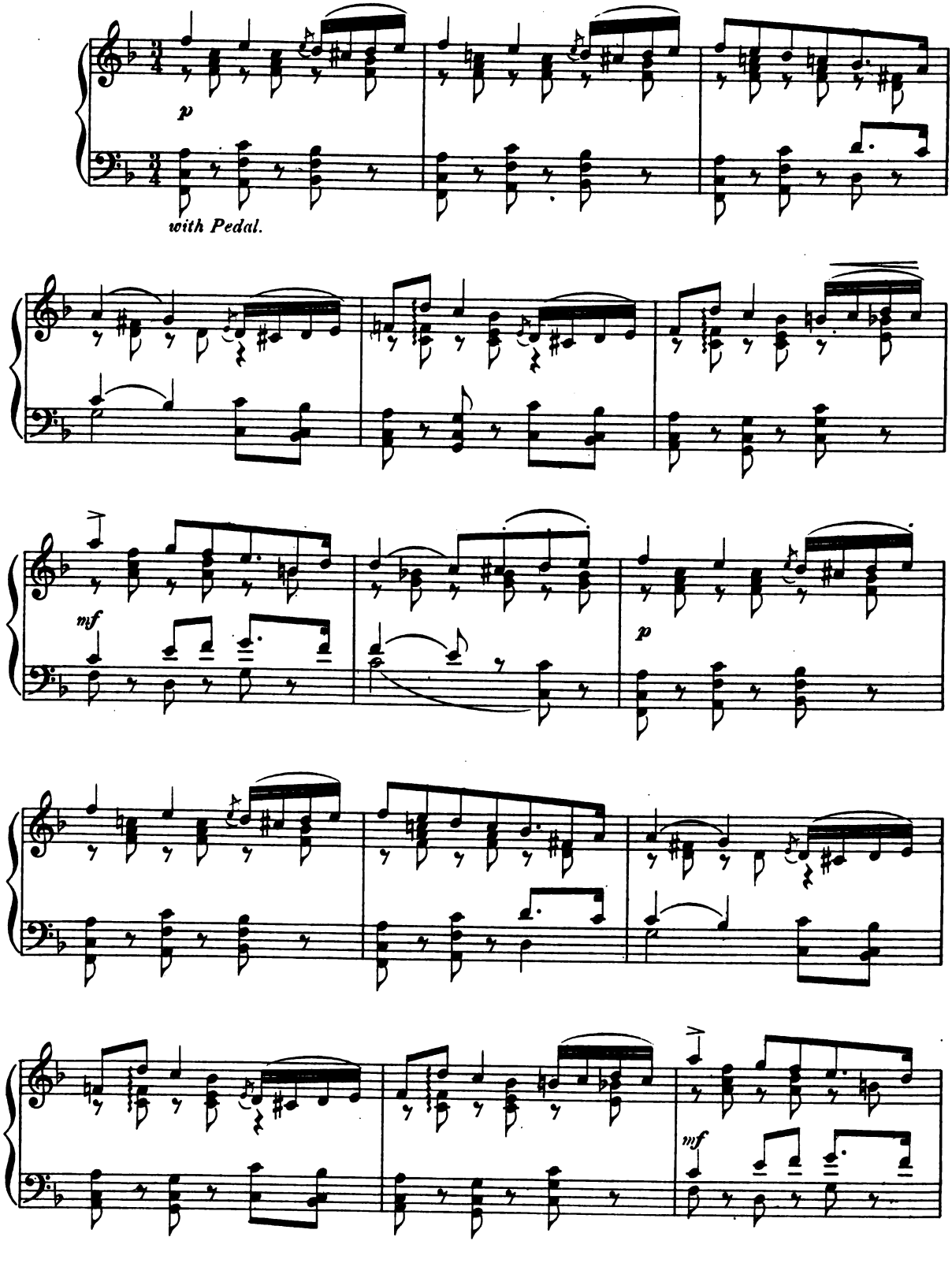
Chant Sans Paroles.

P. TSCHAÏKOWSKY.

Allegretto grazioso e cantabile.



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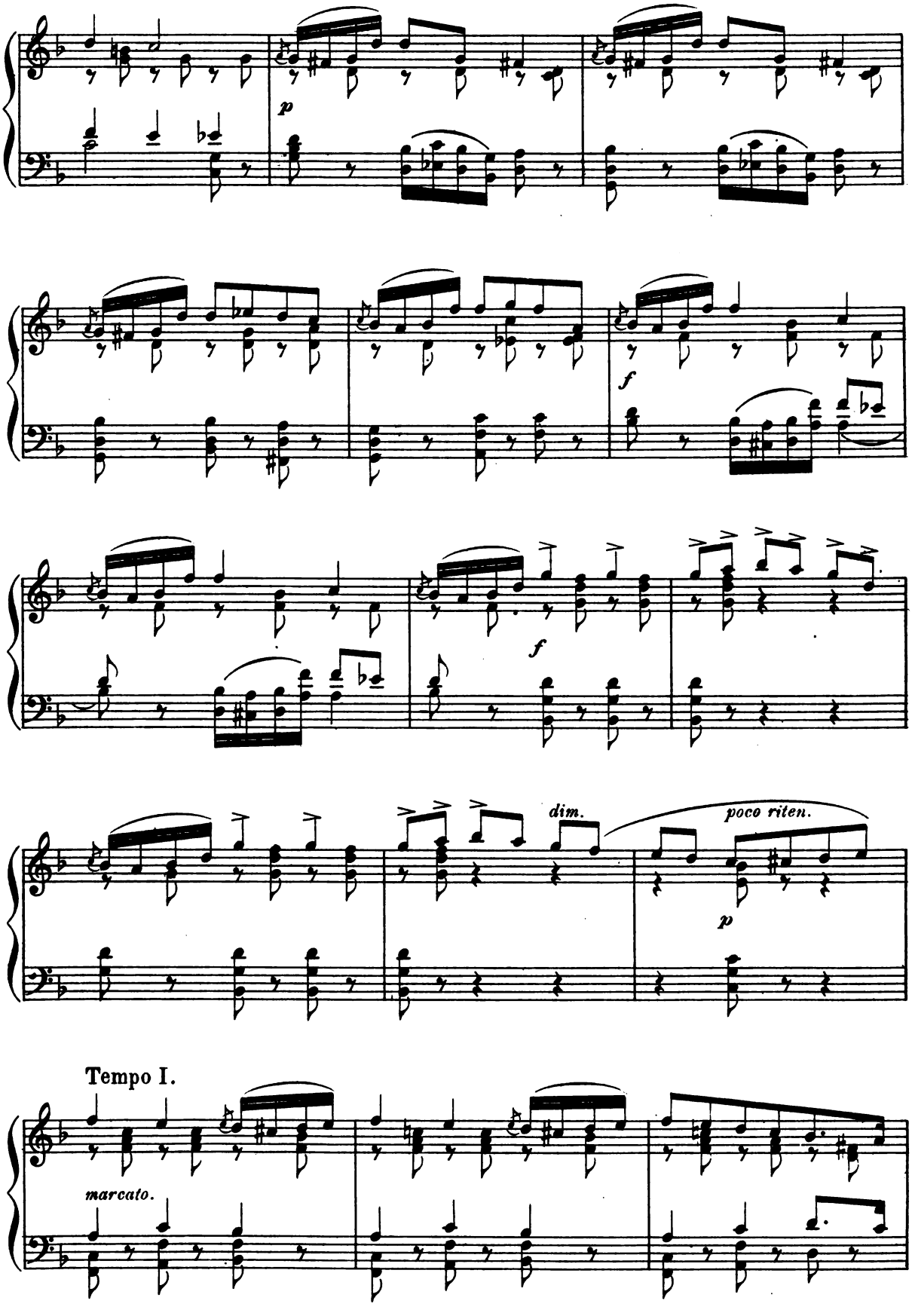

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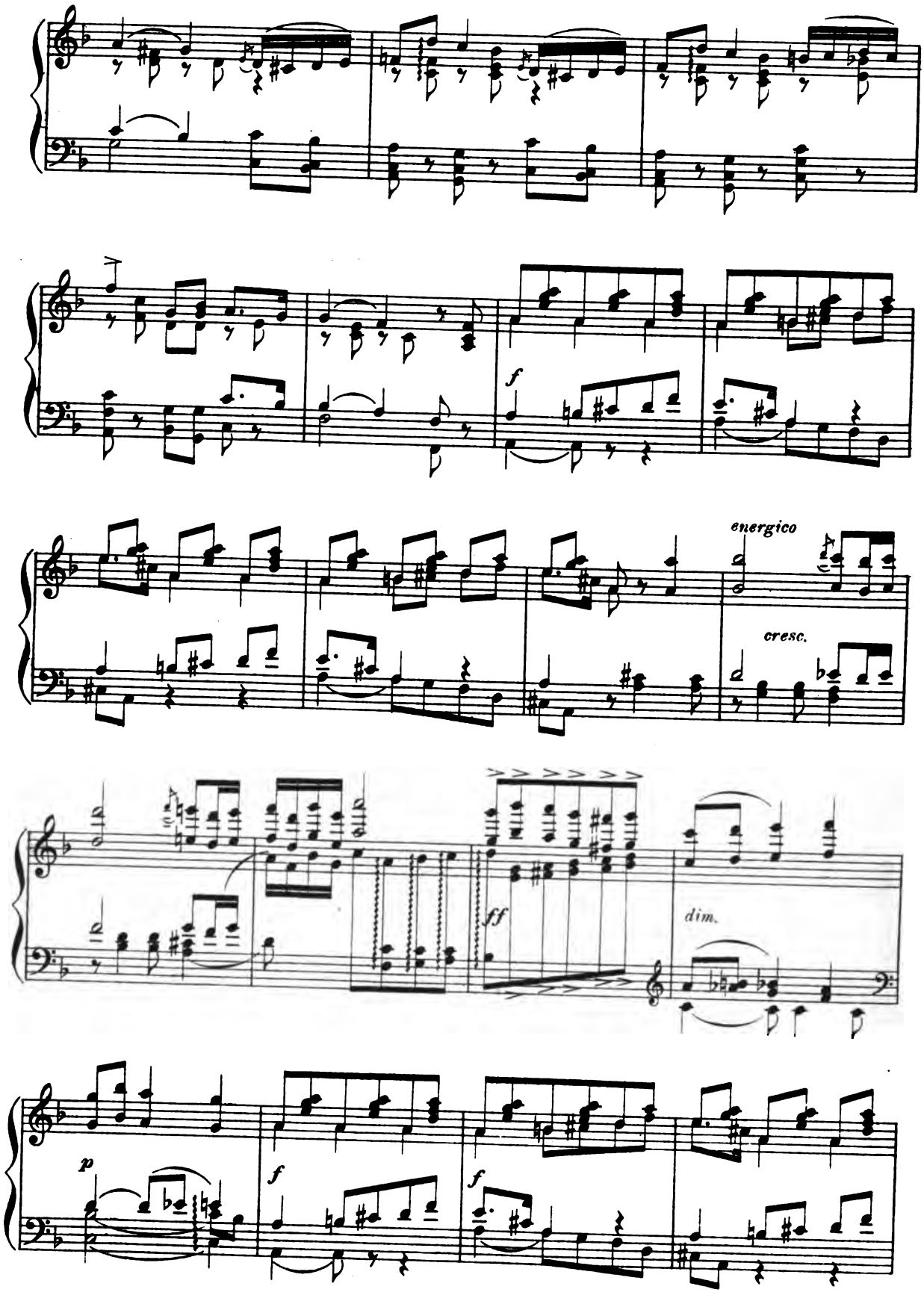

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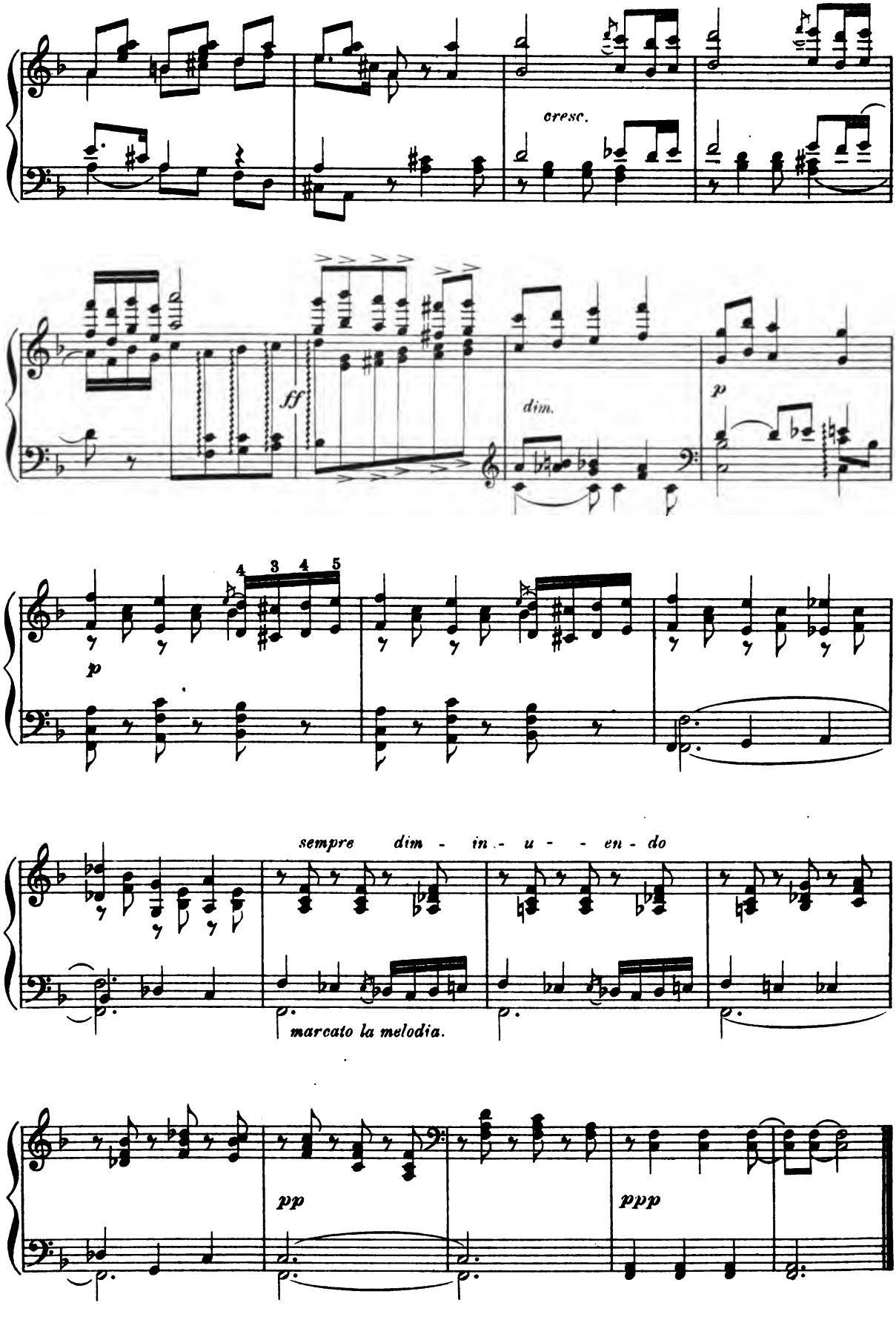

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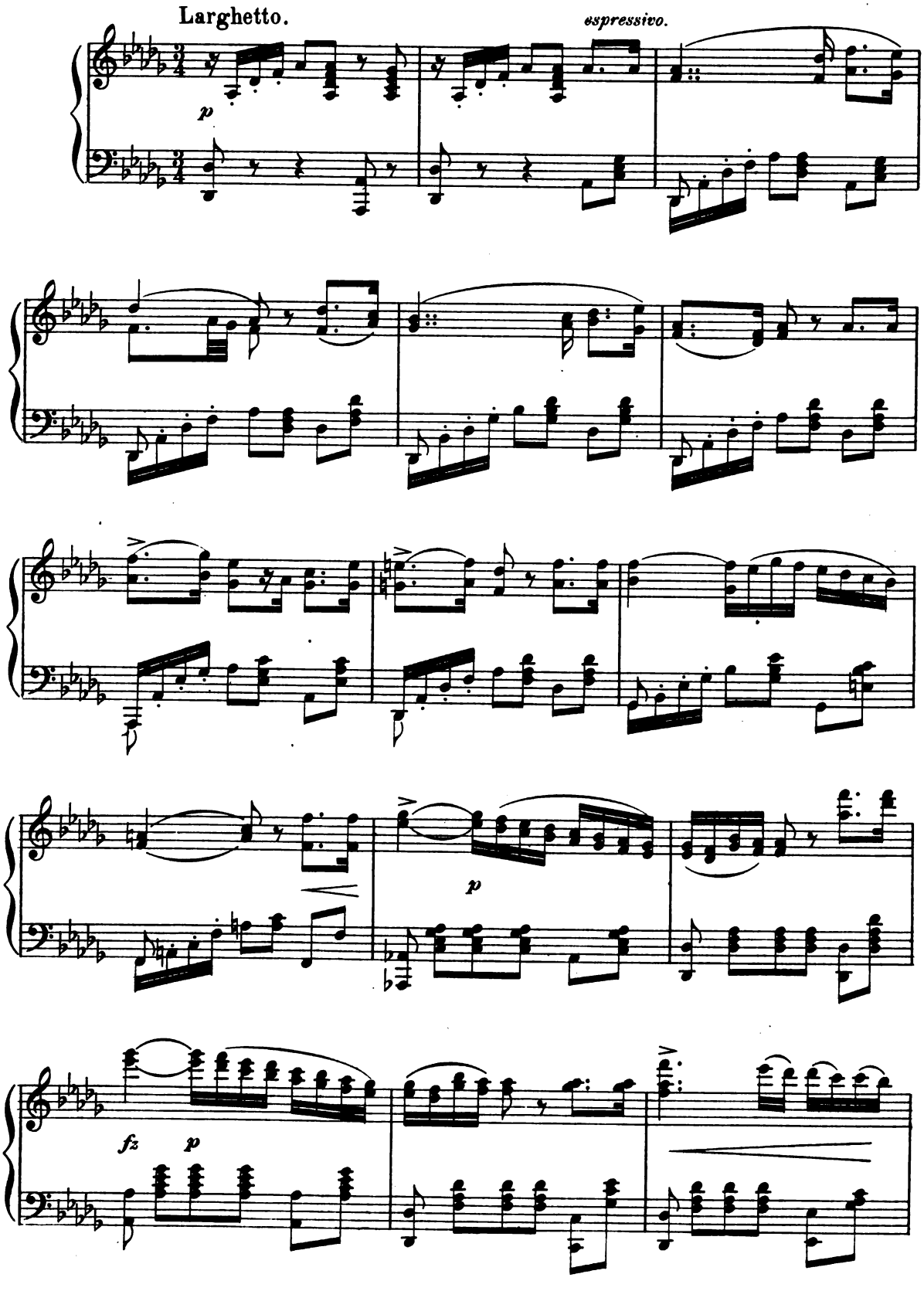
Sextet

from the 2nd Act of

LUCIA DI LAMMERMOOR.

G. DONIZETTI.



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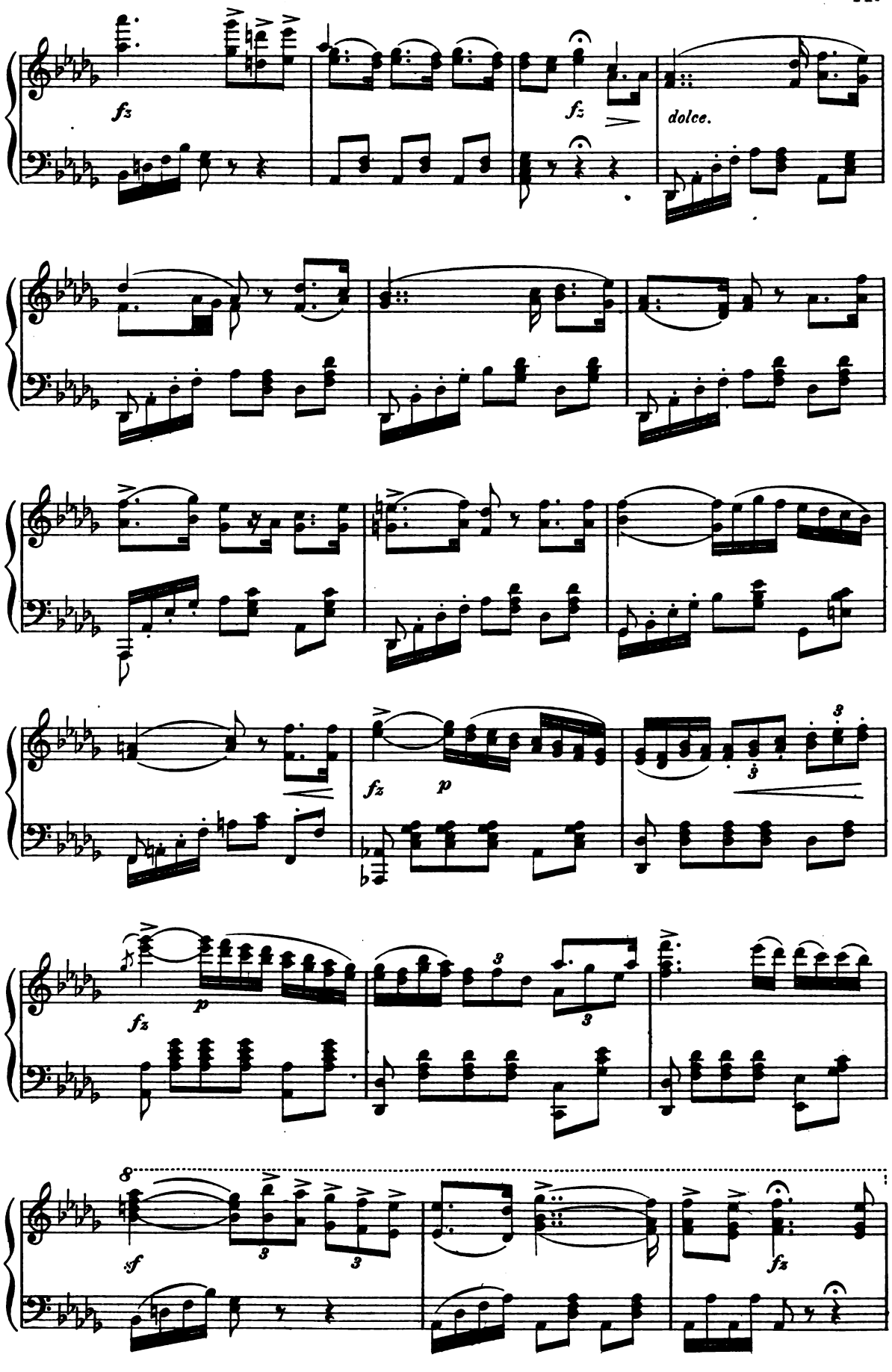

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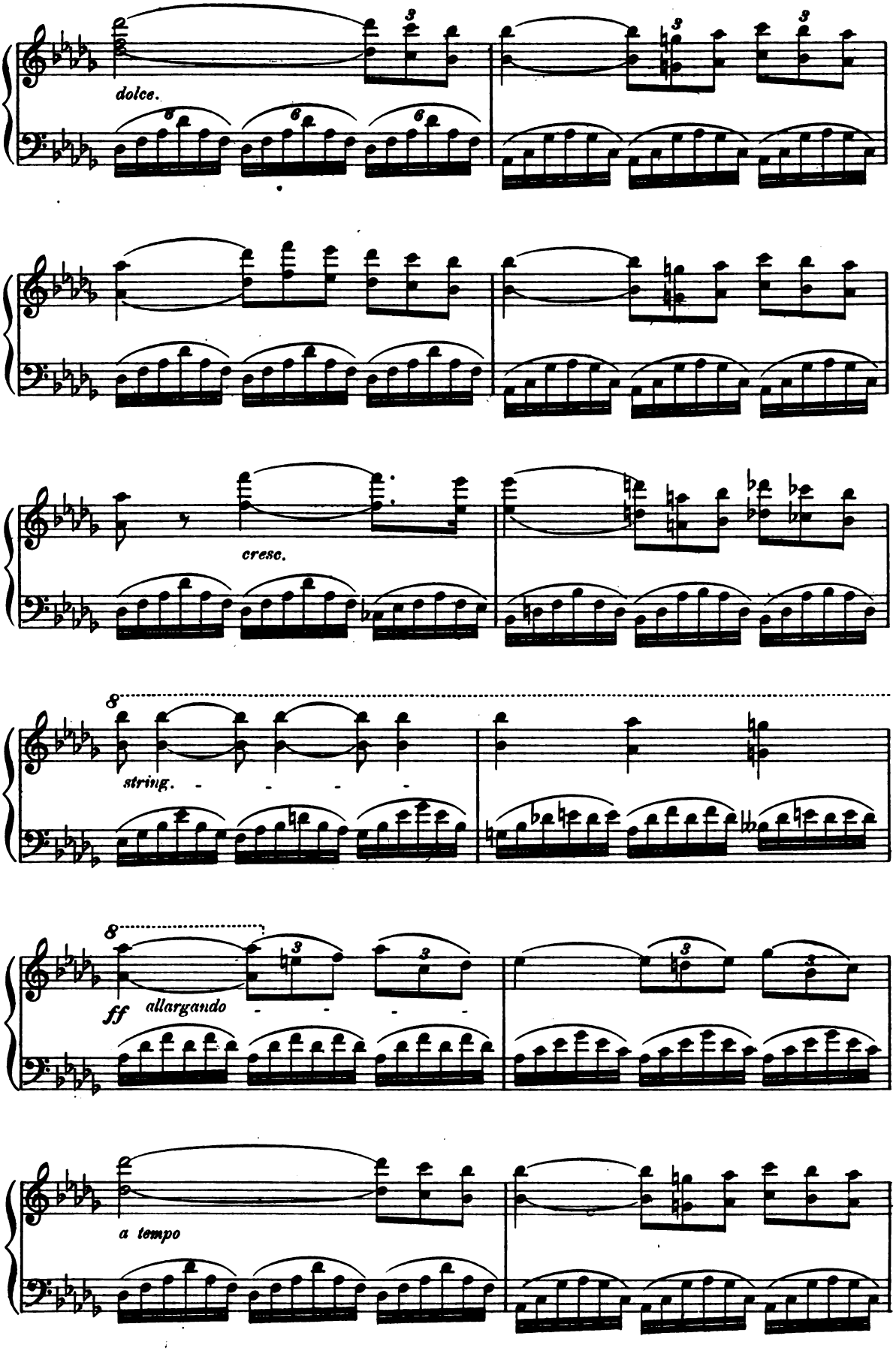

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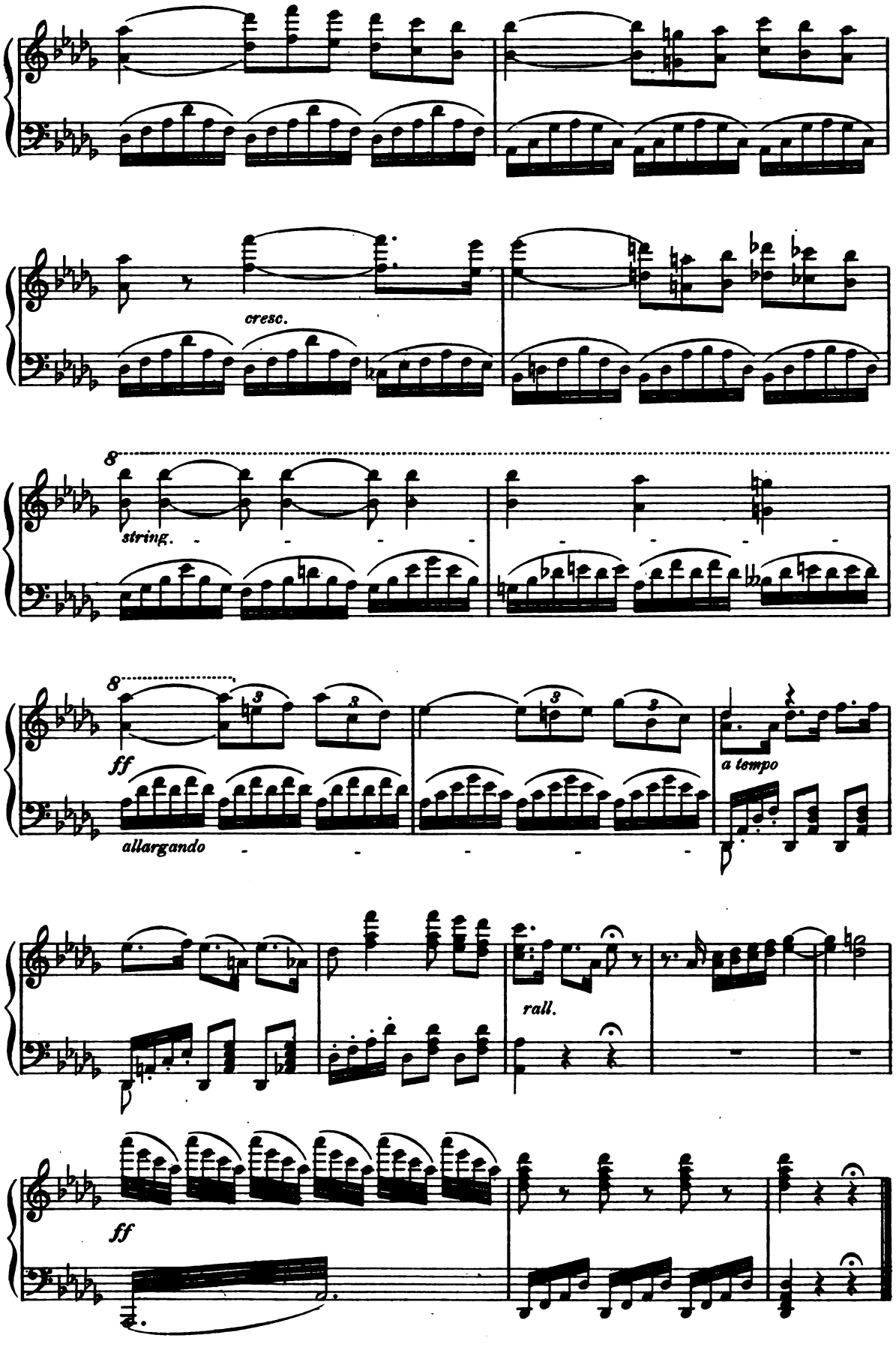

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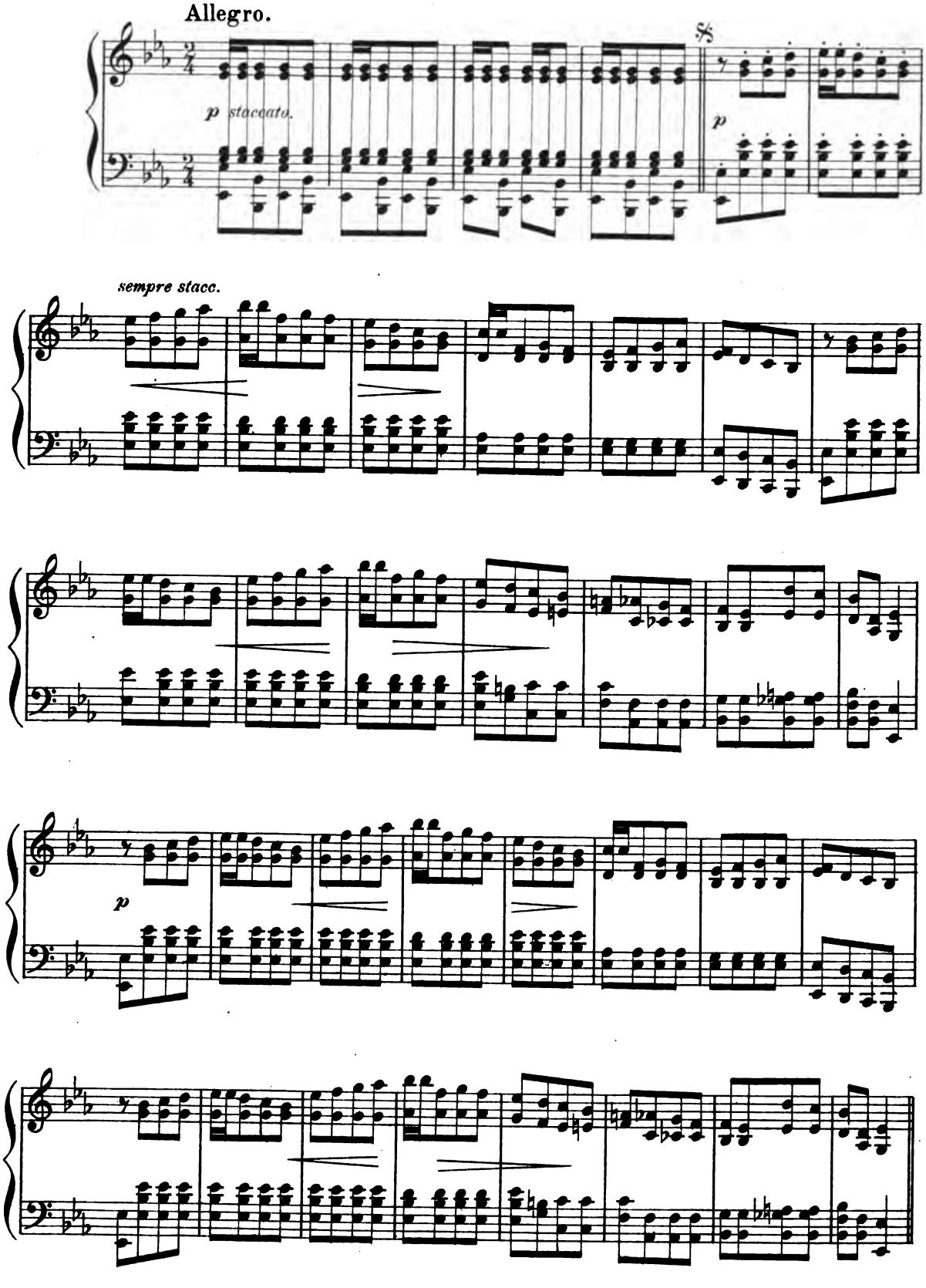
Trot de Cavalerie.

A. RUBINSTEIN.



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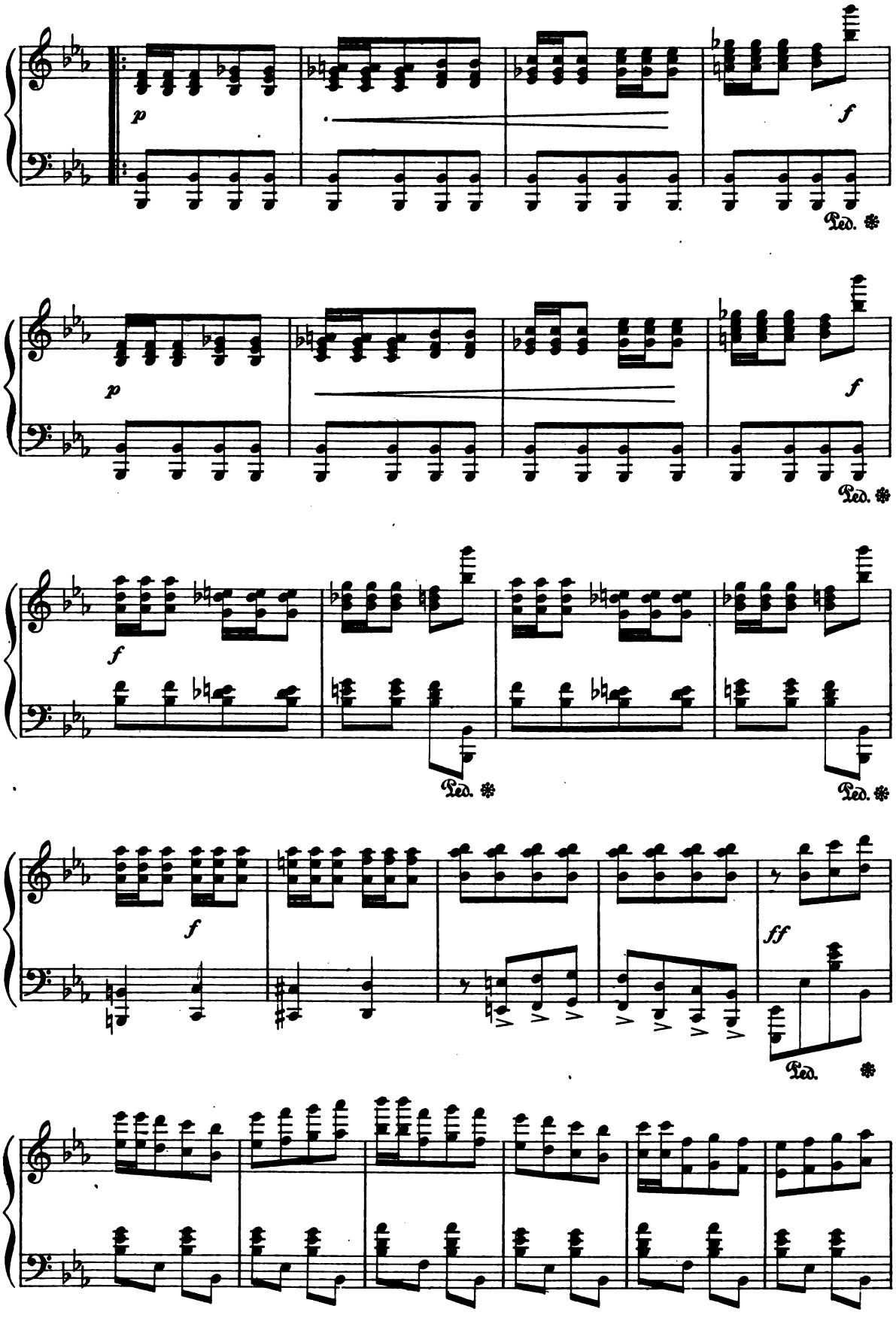

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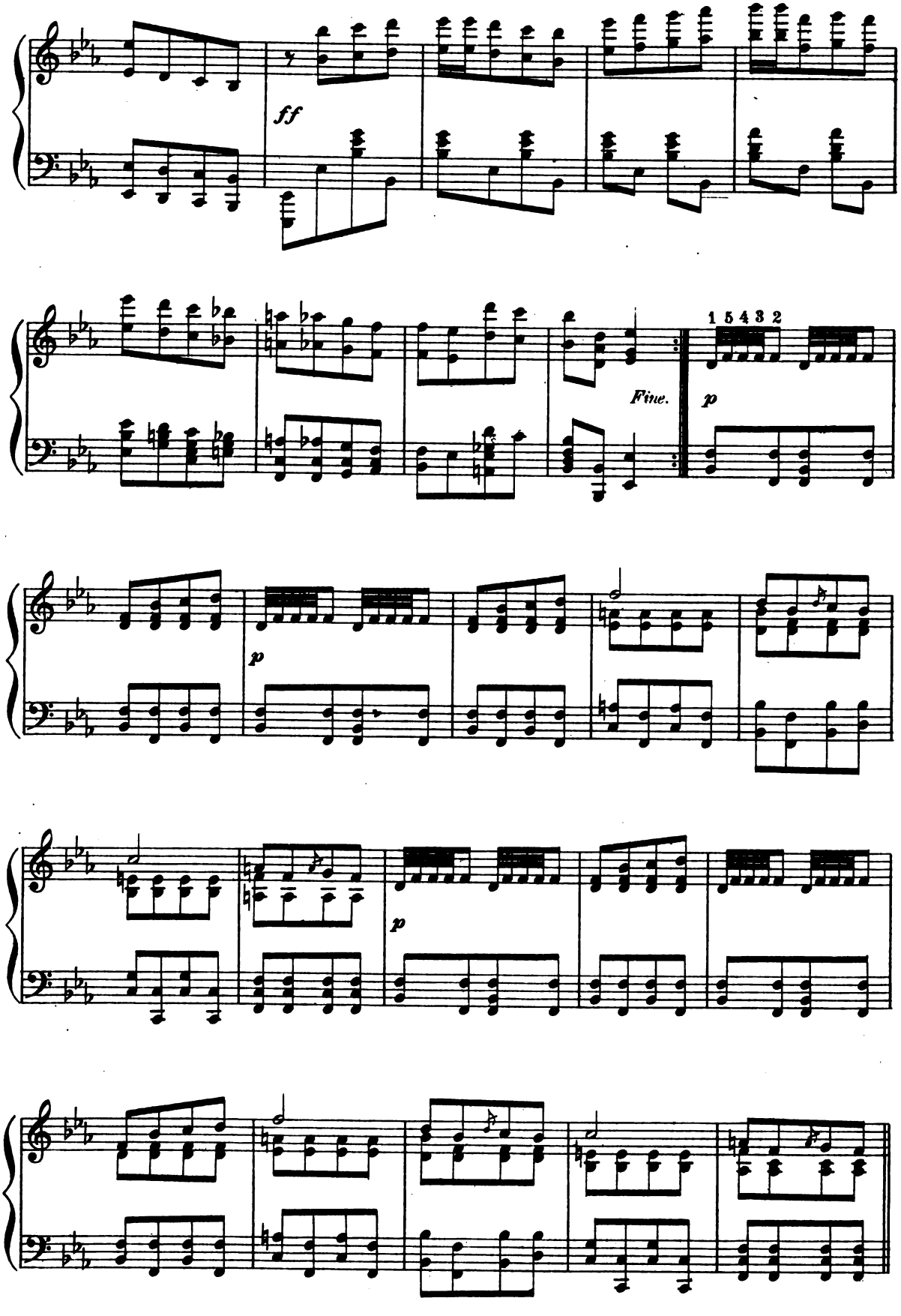

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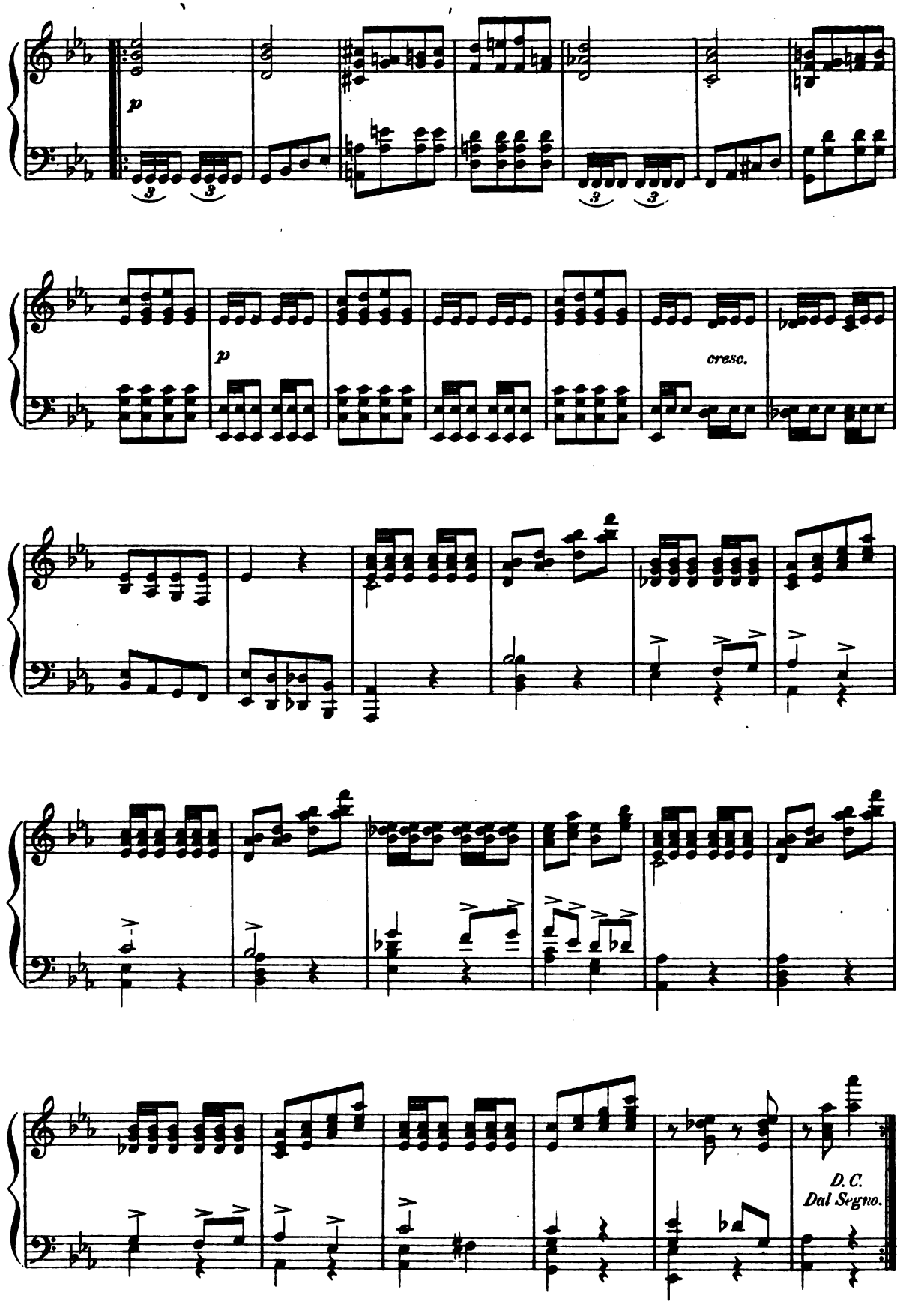

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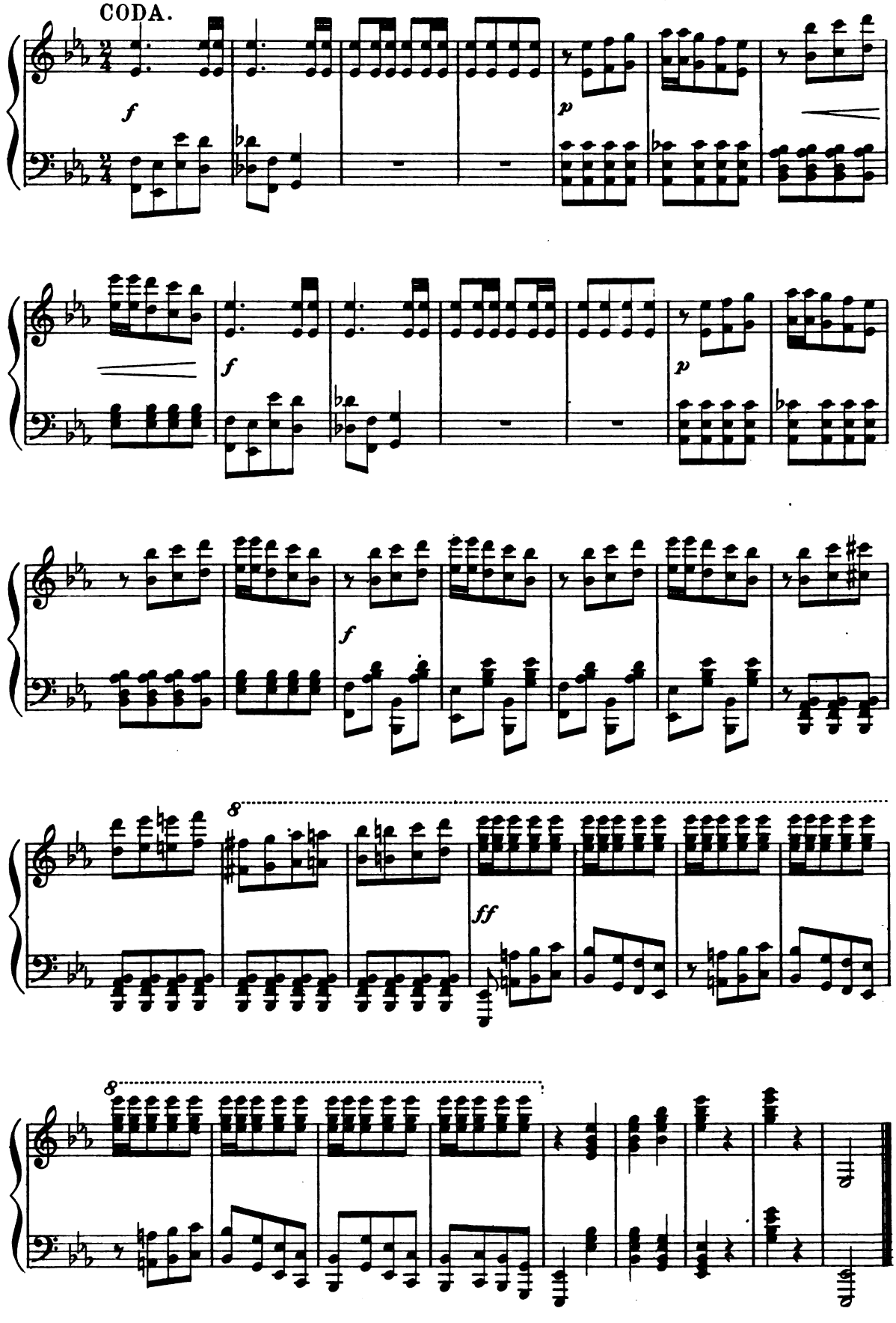

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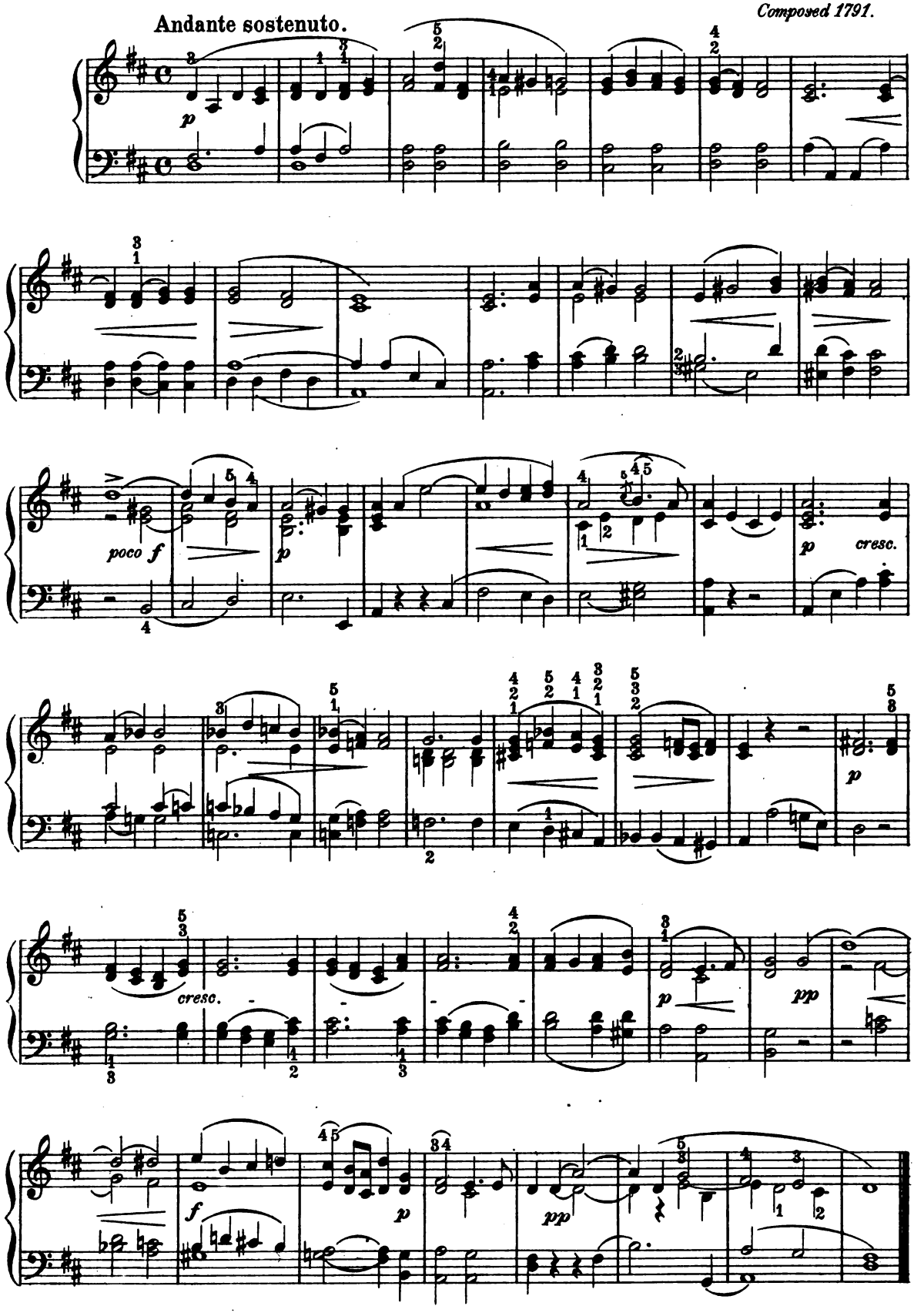
Ave verum.

CHORUS.

W. A. MOZART.
Composed 1791.

Andante sostenuto.



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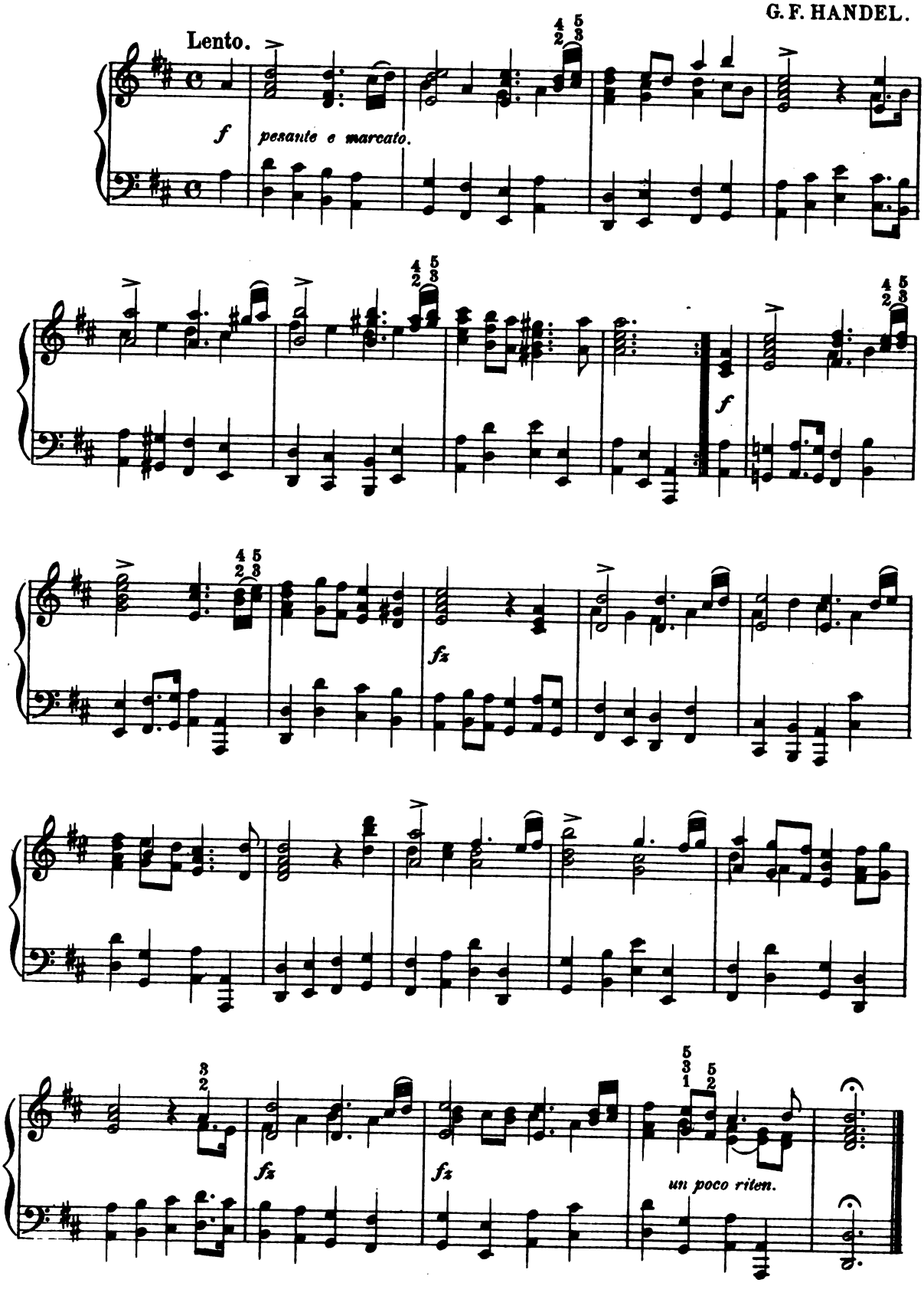
March
from the
ORATORIO of JOSHUA.

G. F. HANDEL.



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Richard T. Ely

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RICHARD HOFFMAN

RICHARD HOFFMAN was born May 24, 1831, in Manchester, England, and came to the United States in 1847, where he has since resided. His first teacher was his father, who was a pupil of Hummel and Kalkbrenner, and he afterwards had a few lessons from Leopold De Meyer in London. He commenced the study of music at the age of four, and two years later played in public, one of the pieces being the *Battle of Prague*, in playing which he was obliged to stand in order to reach the notes. He made his first appearance in New York, November 16, 1847, at a concert given by Joseph Burke, the violinist, at the Tabernacle, at which he played Thalberg's *Sonnambula Fantasia* and Leopold De Meyer's *Semiramis Fantasie*. When Jenny Lind came to America he was engaged to appear with her at the first concert in Castle Garden at which he played the *Norma Duo* for two pianofortes with Sir Julius Benedict. He afterwards played at many of her concerts throughout the United States, being engaged by Mr. Barnum for a year.

He was an honorary member of the New York Philharmonic Society from 1854 until his death in 1909, and played at twenty of its concerts. In June, 1893, he received the degree of Doctor of Music from Hobart College, Geneva, N. Y. His work in New York has had great influence on the public taste in musical matters, for it dates back to the beginning of serious interest in the art. It was by the compositions of some Cuban dances that he entered into the fascinating field of folk-music.

Among his principal compositions are the following: Op. 1, *La Gazelle;* Op. 3, *Twilight;* Op. 6, *Impromptu;* Op. 11, *Venice;* Op. 12, *Valse d'Adieu;* Op. 16, *Solitude;* Op. 21, *Marche Funèbre;* Op. 35, *Tarantelle;* Op. 36, *Polaccas* Nos. 1, 2 (4 hands); Op. 44, *Barcarolle;* Op. 46, *Seasons Have Passed Away;* Op. 49, *Il M'aime* (*He Loves Me*); Op. 50, *Les Clochettes;* Op. 52, *Boat Song;* Op. 55, *Serenade;* Op. 58, *Auf Wiedersehen;* Op. 62, *Te Deum;* Op. 66, *Anthem;* Op. 69, *Easter Anthem;* Op. 71, *By the Sea*, Valse; Op. 73, *Forest Musings;* Op. 77, *Valse Mèlodique;* Op. 79, *Moonlight;* Op. 86, *Beyond;* Op. 97, *Nunc Dimittis;* Op. 98, *Wedding Music;* Op. 100, *Spinning Song;* Op. 101, *Scherzo di Bravura;* Op. 104, *Second Barcarolle;* Op. 111, *The Naiades;* Op. 112, *The Bells of Lynn*, Song.

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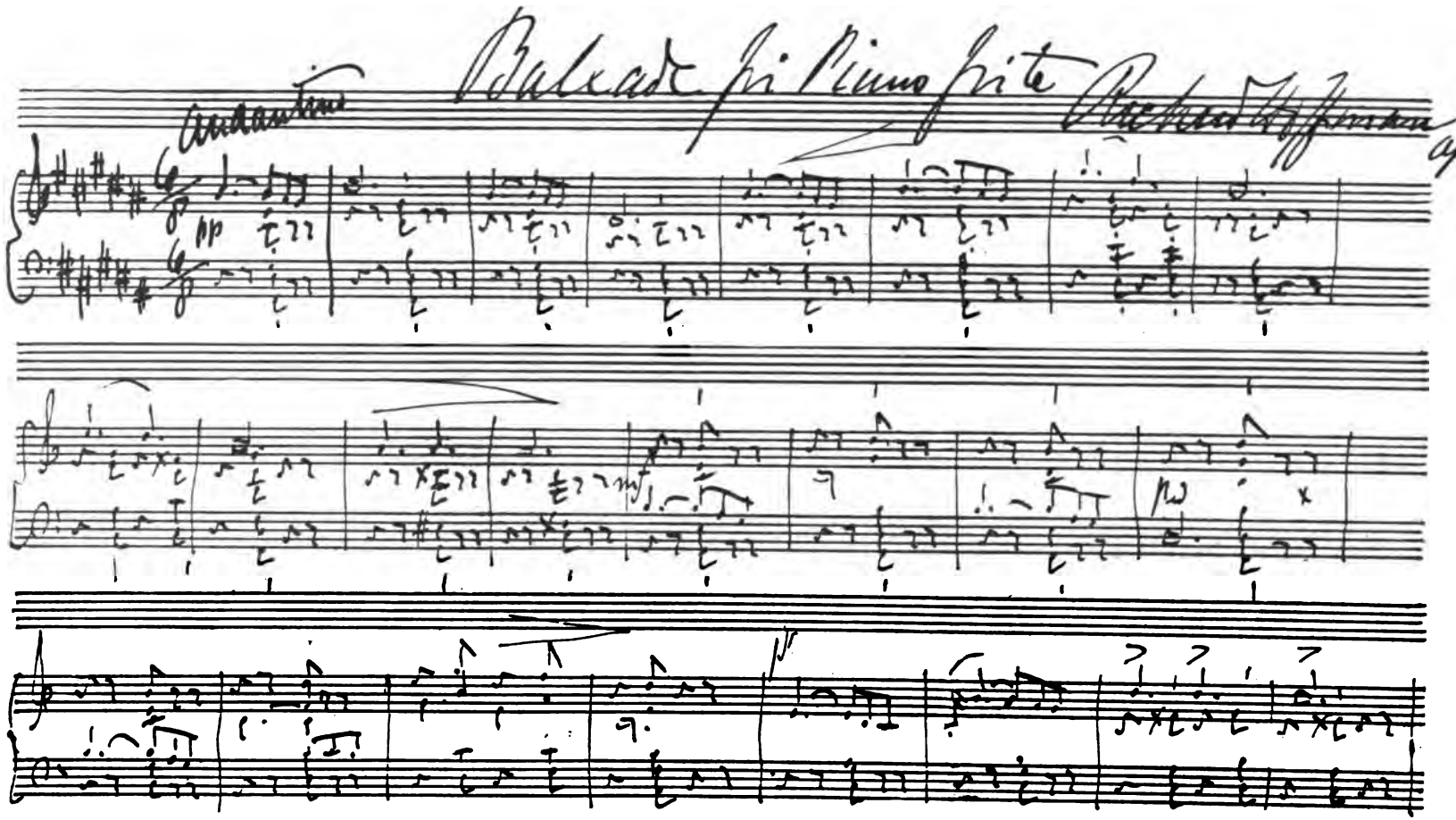

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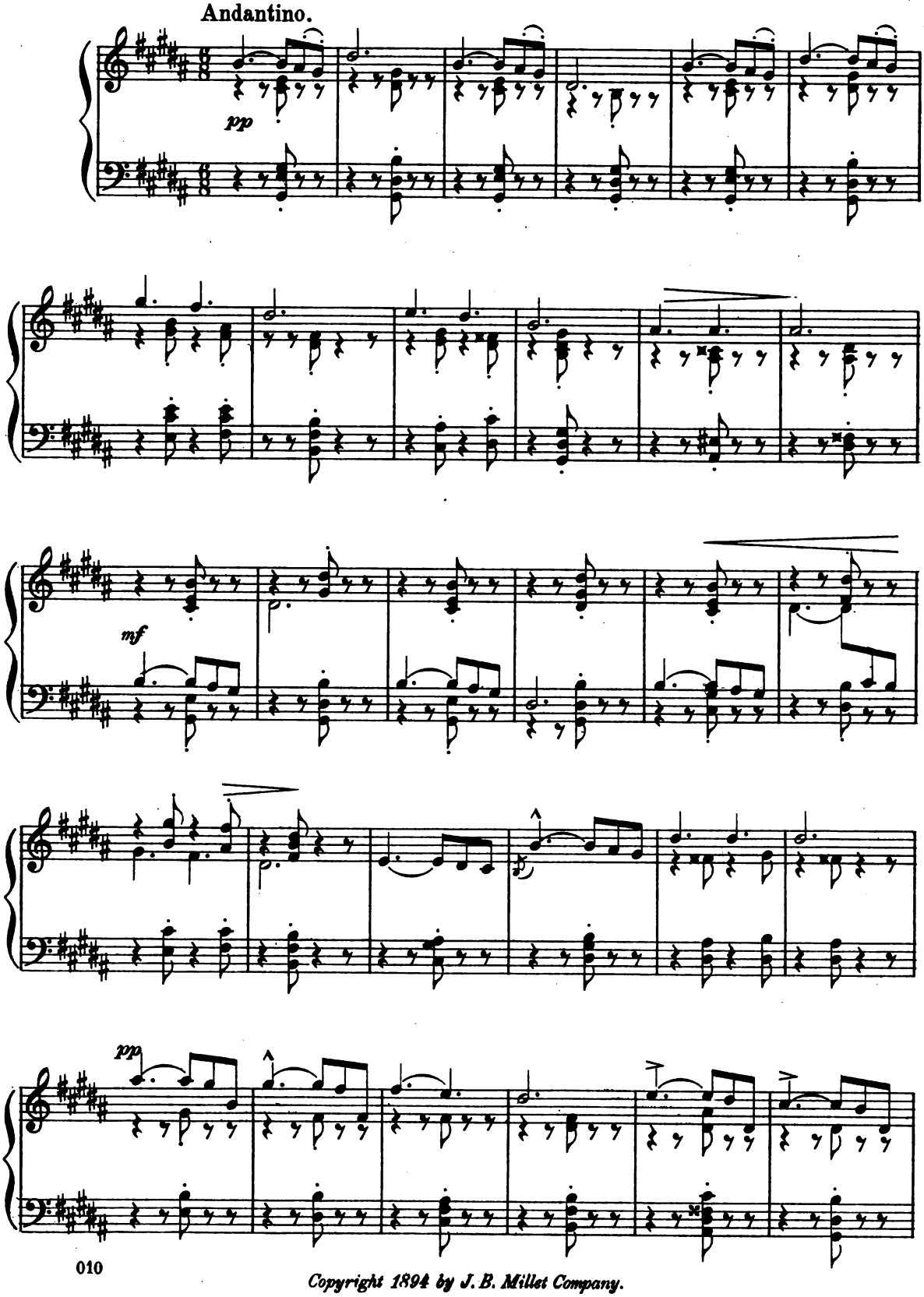
Ballade.

RICHARD HOFFMAN.



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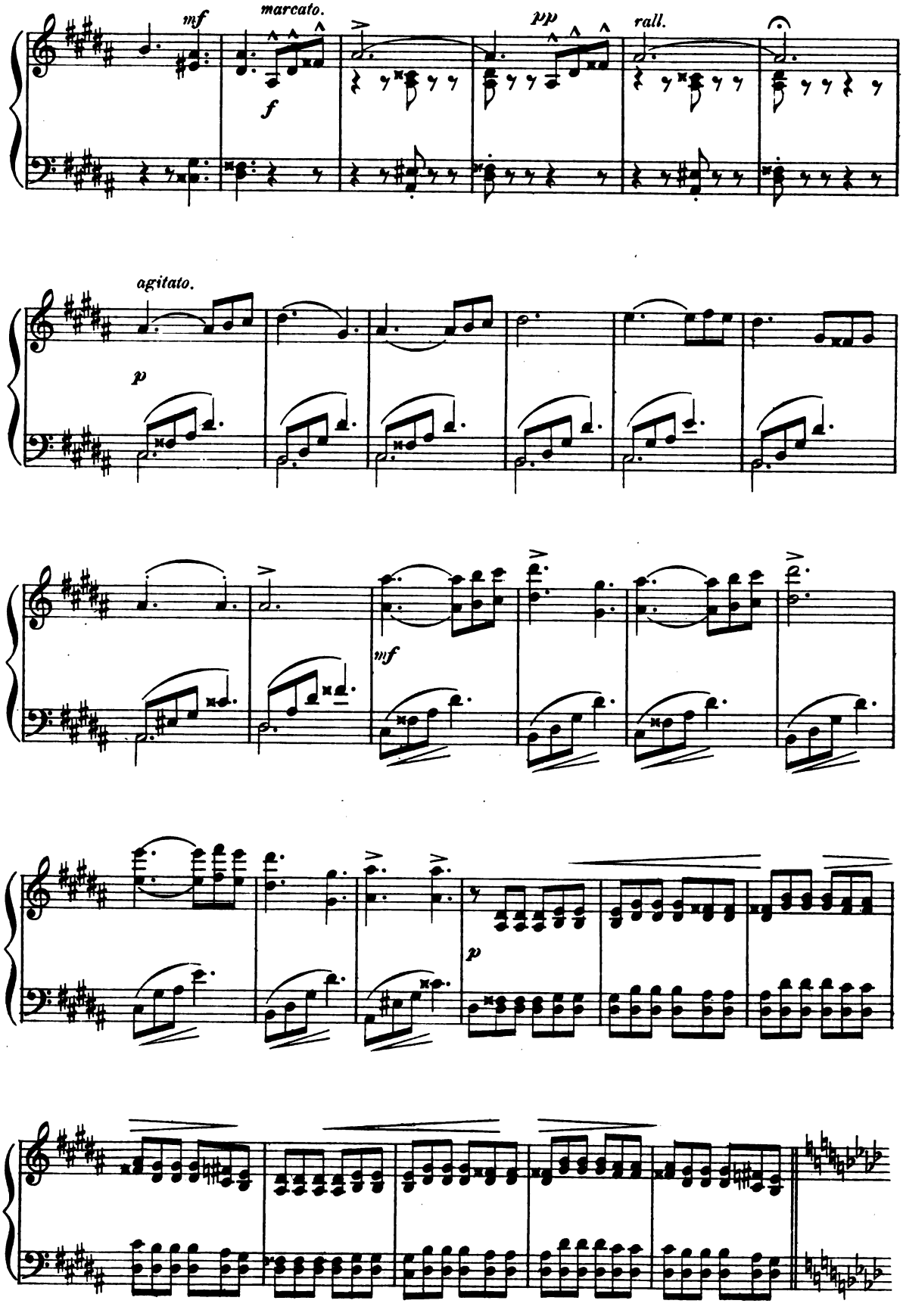

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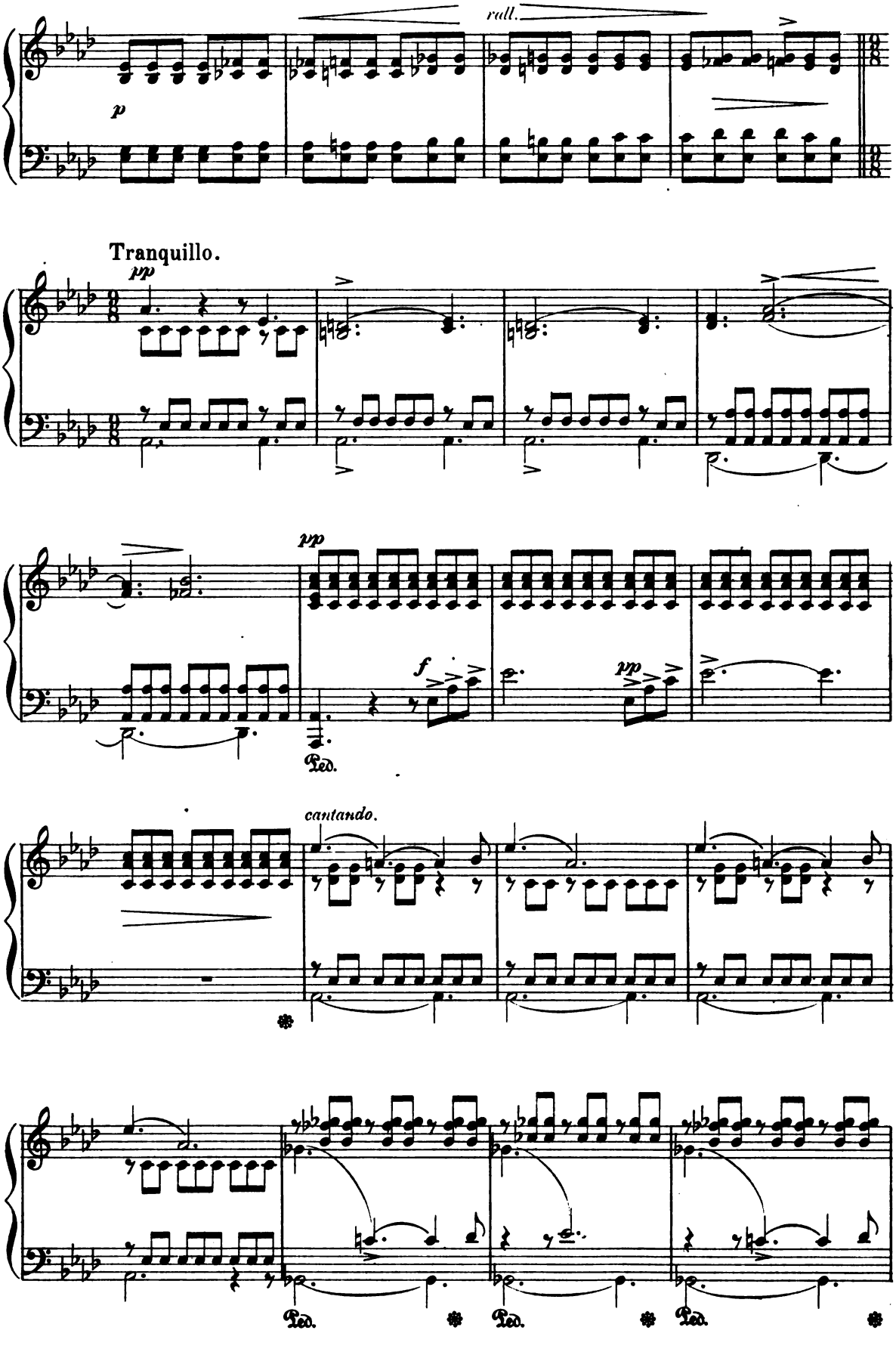

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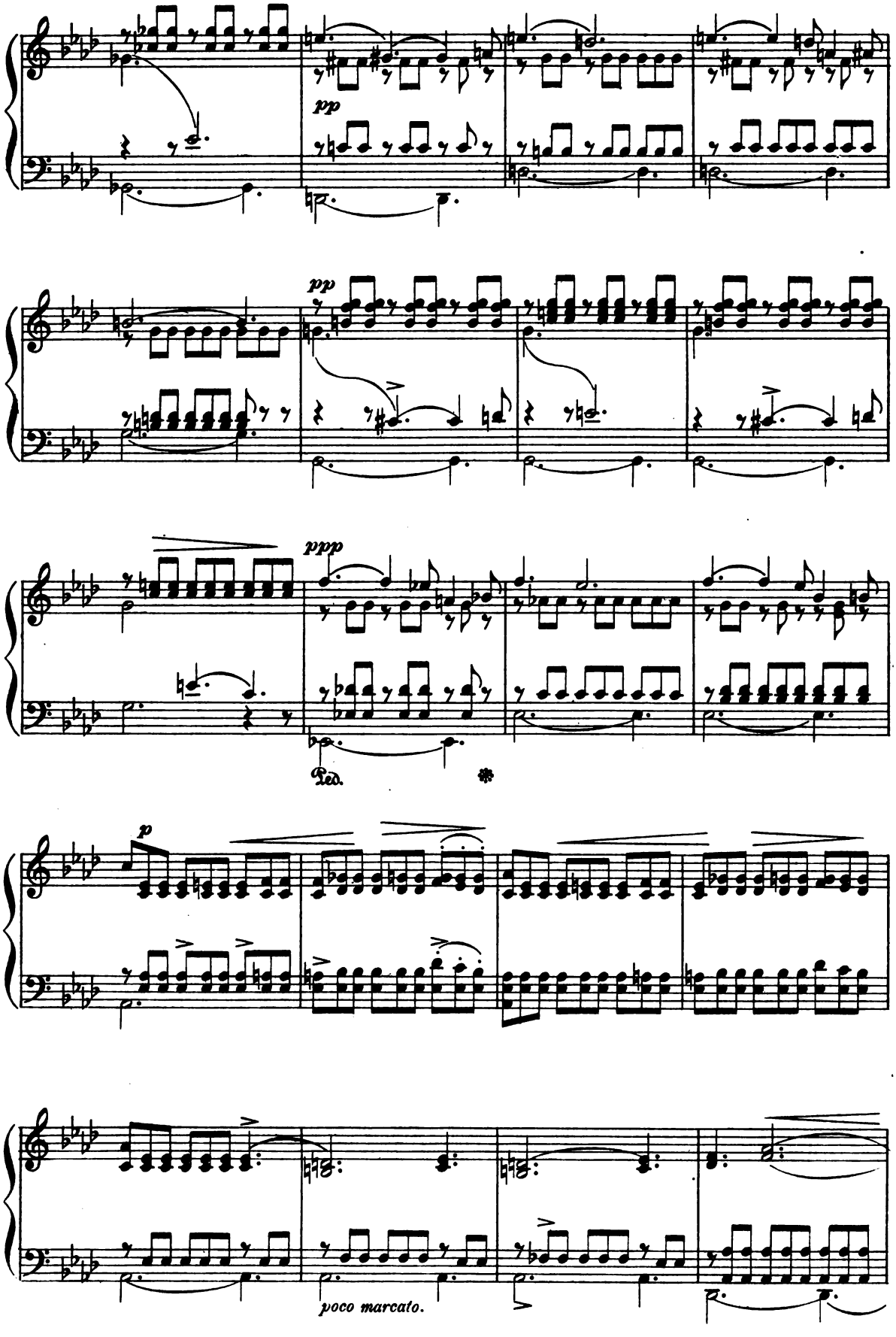

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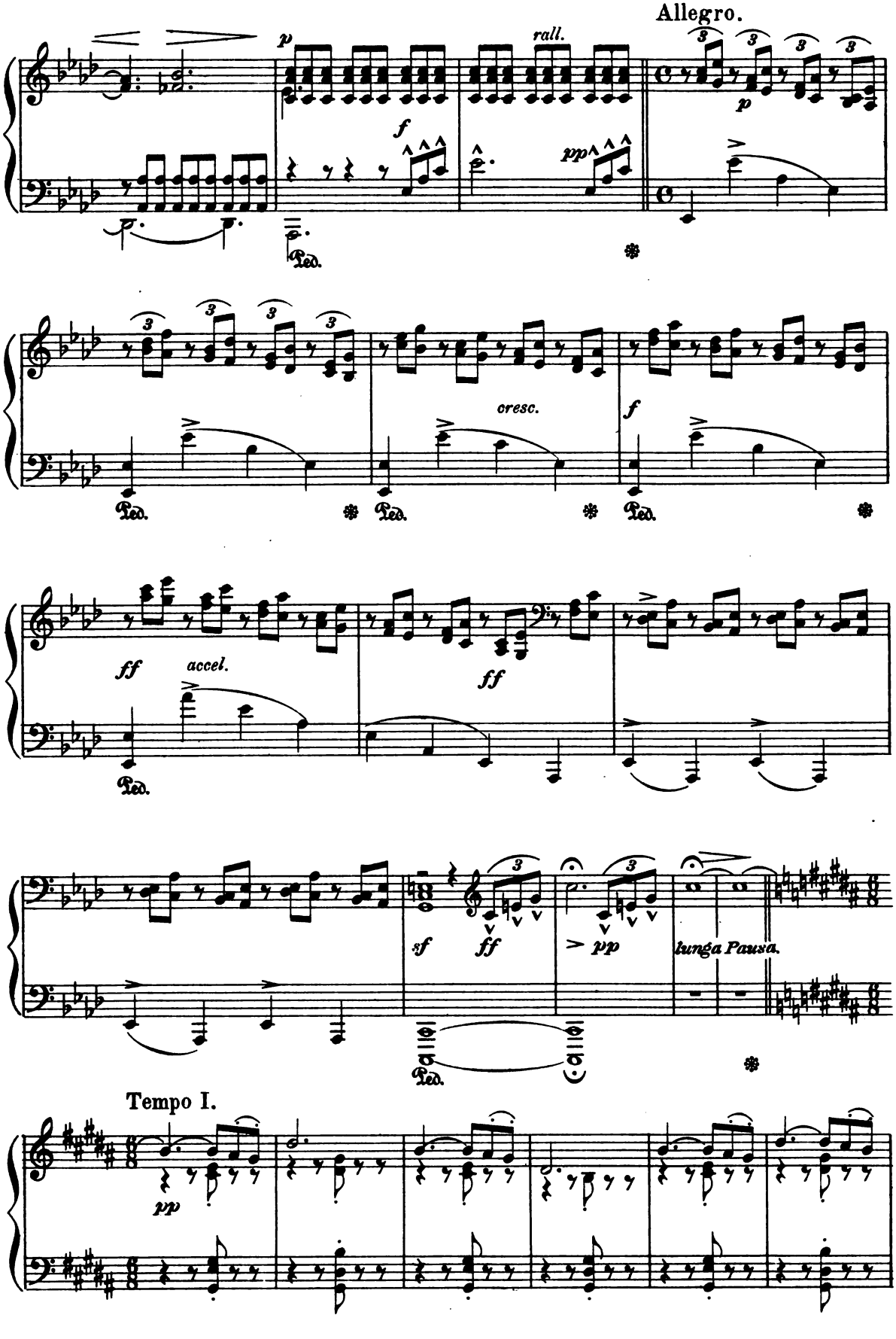

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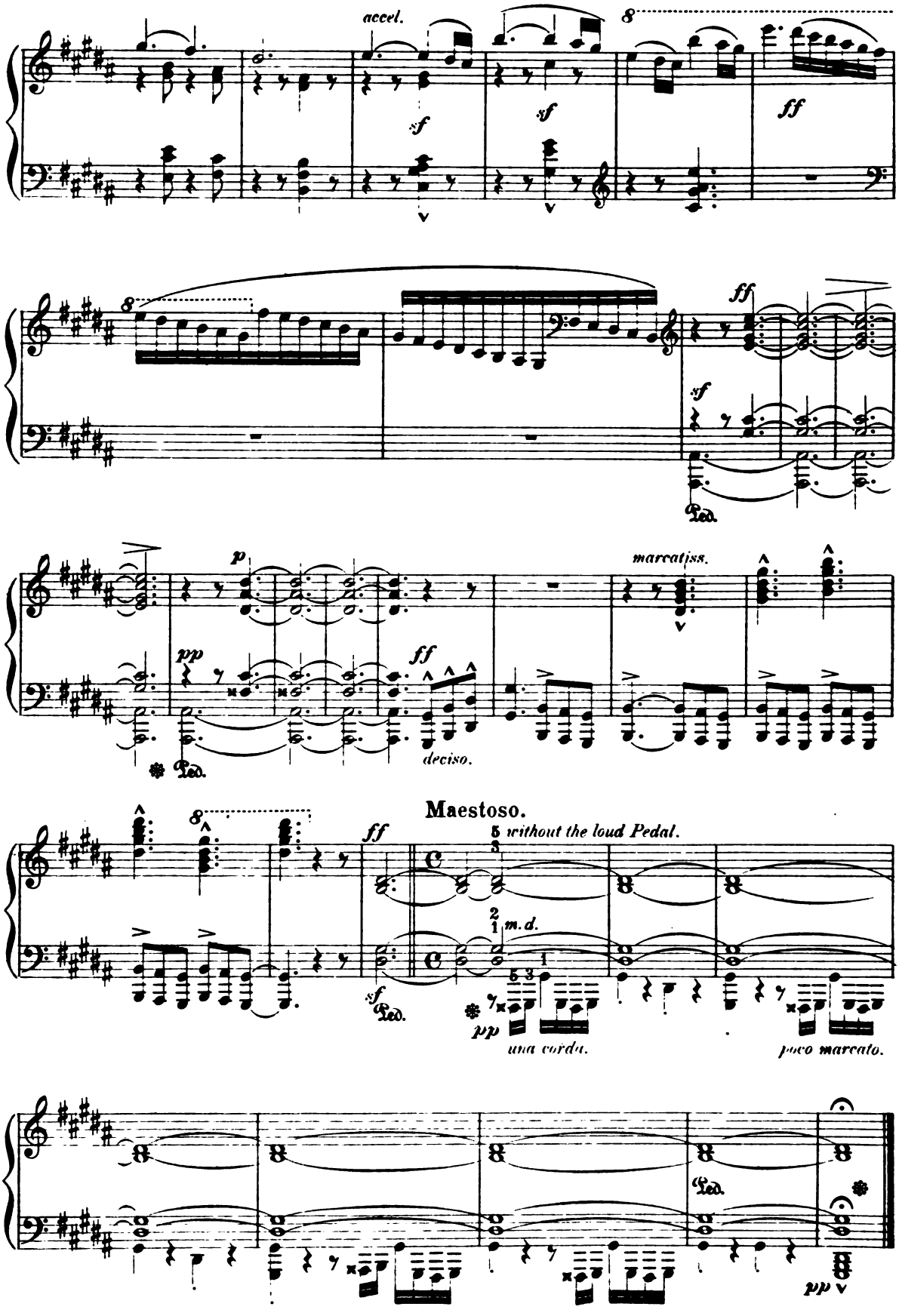

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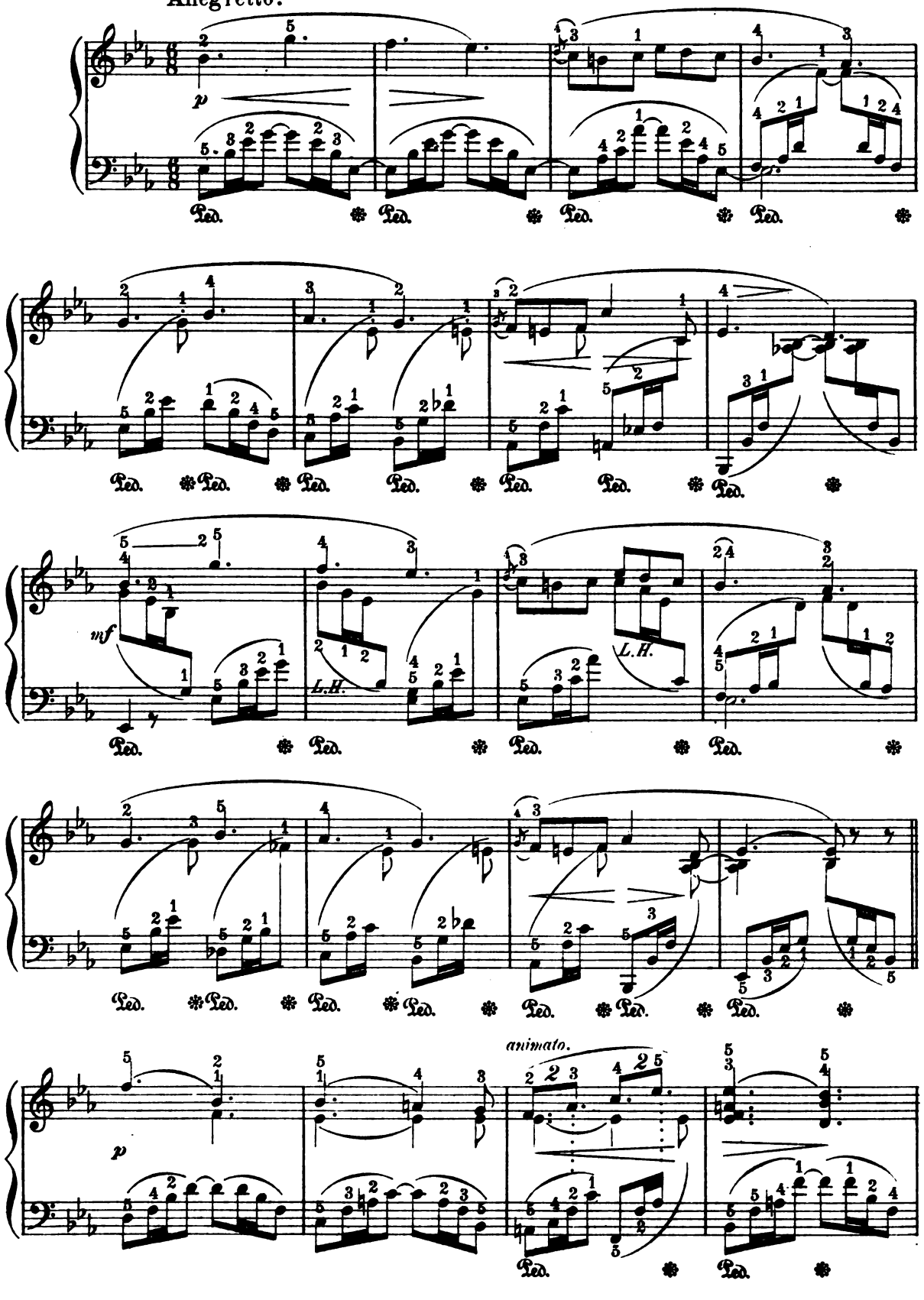
Slumber Song.

R. SCHUMANN, Op. 124. №16.

Allegretto.



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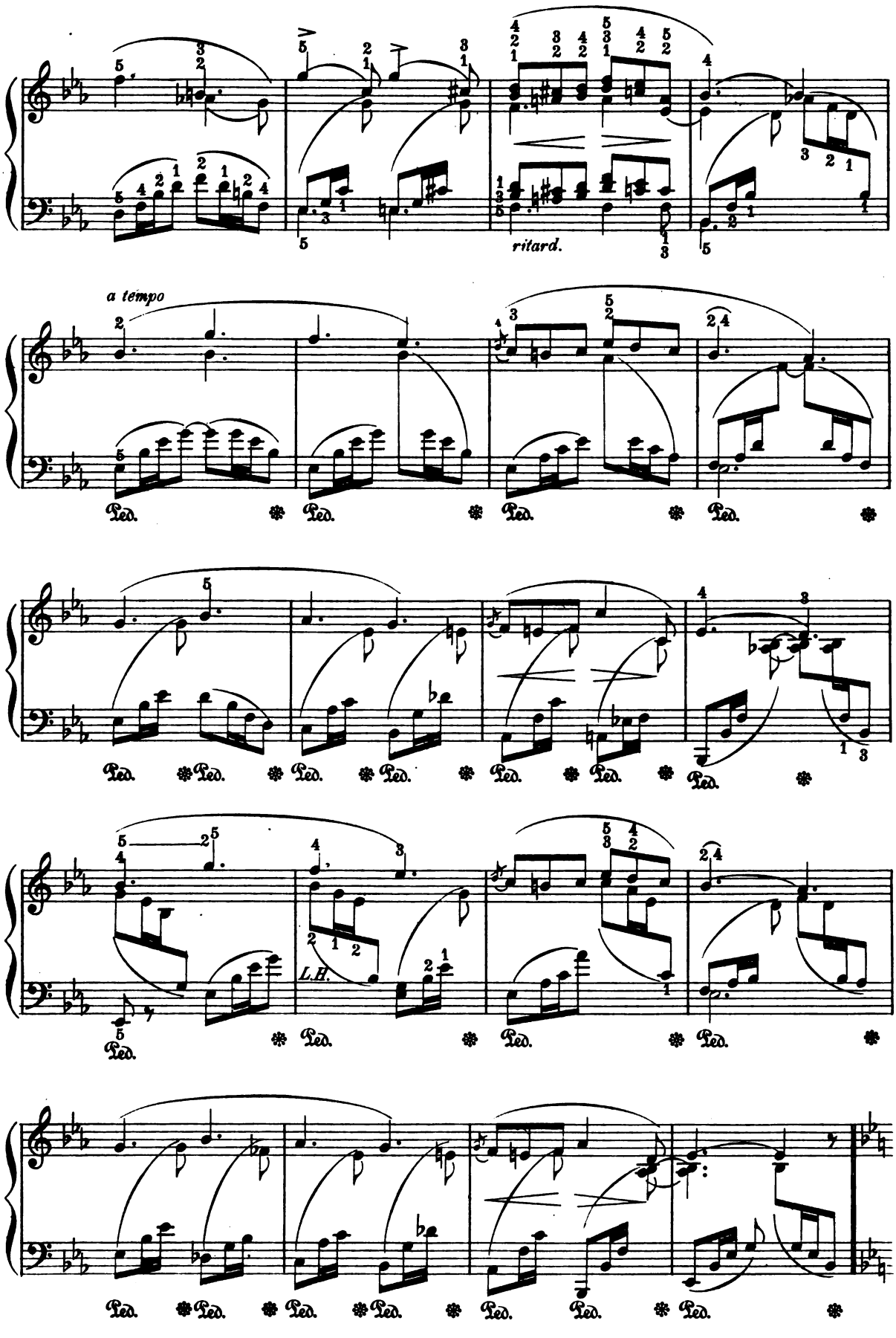

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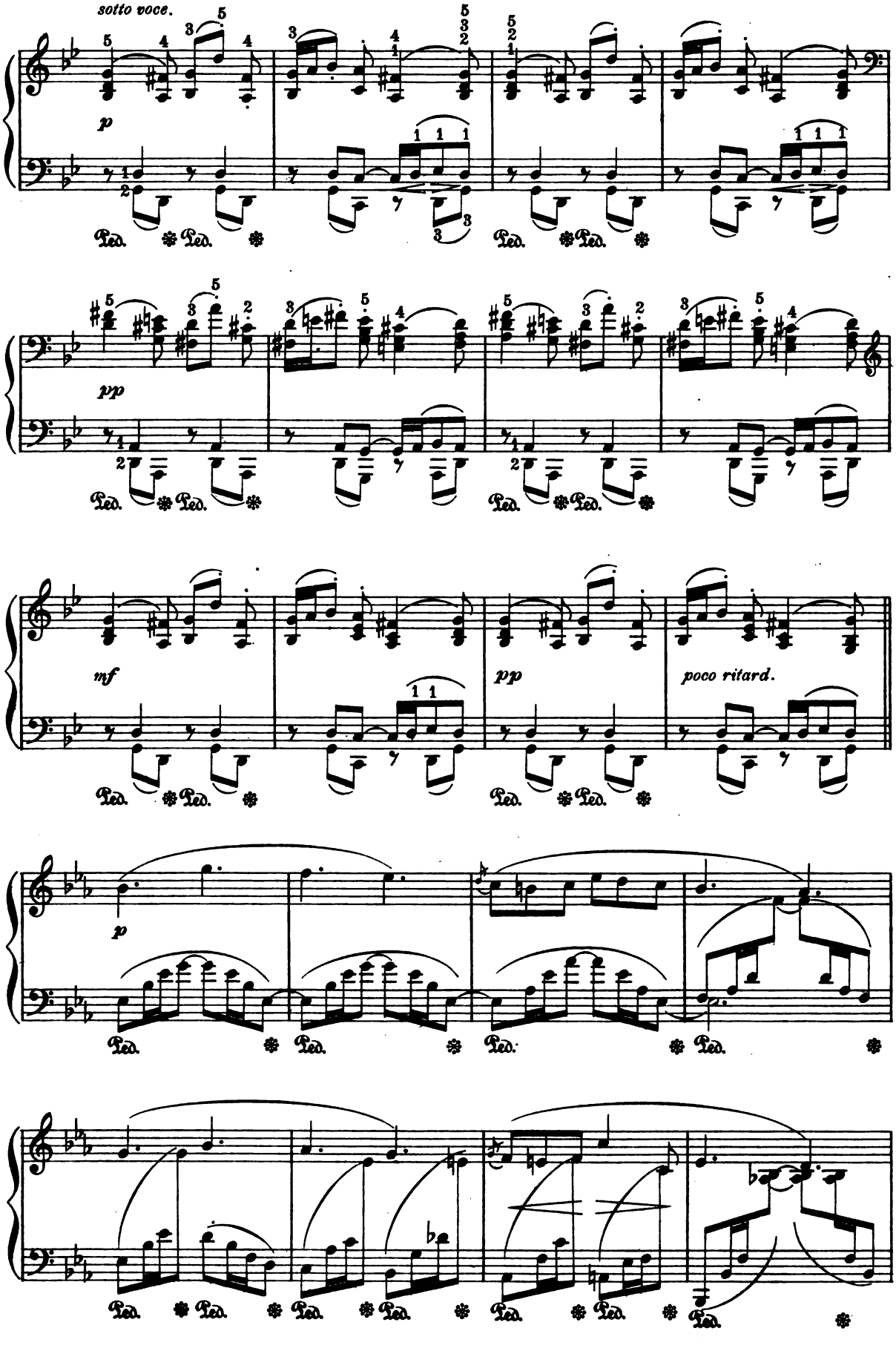

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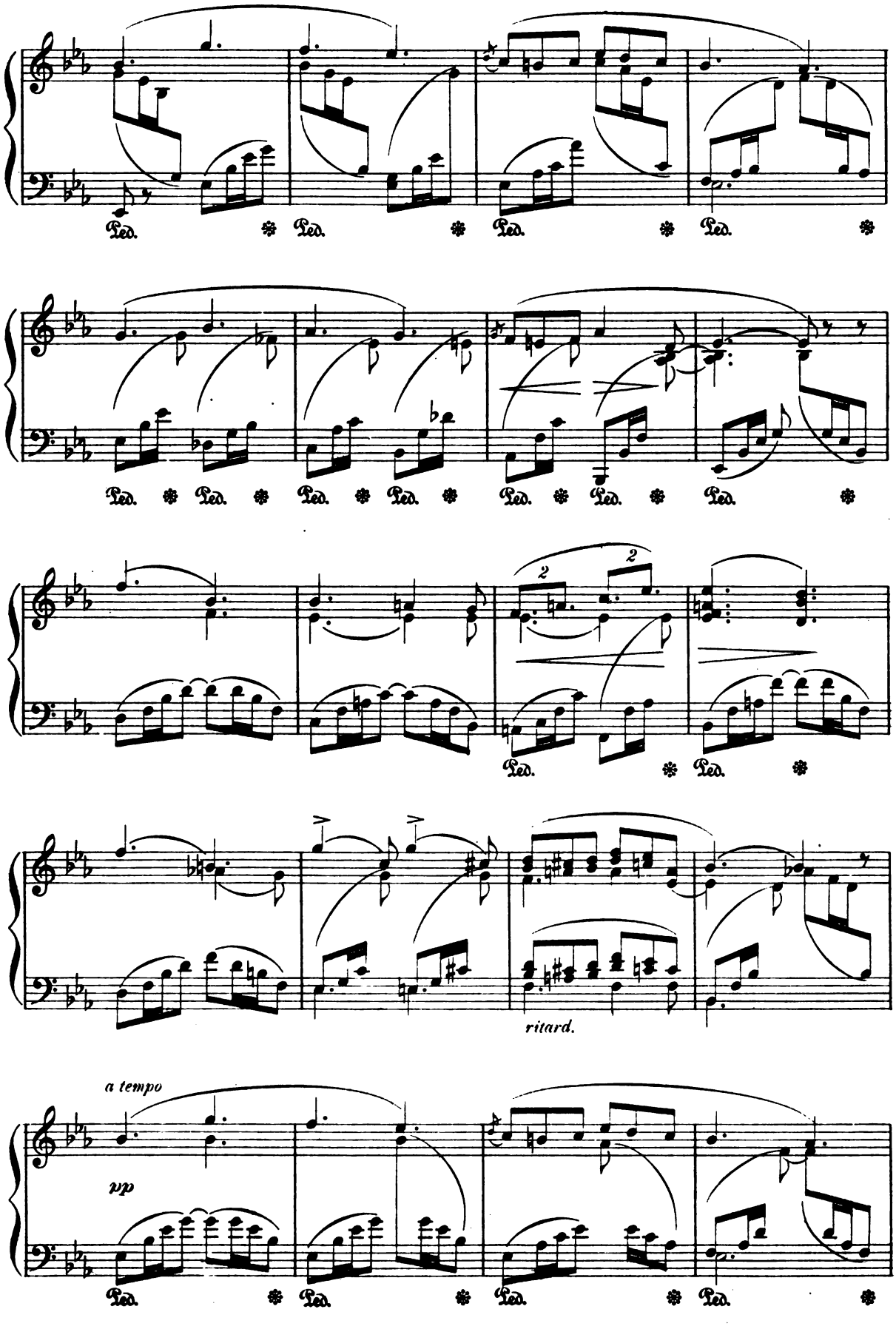

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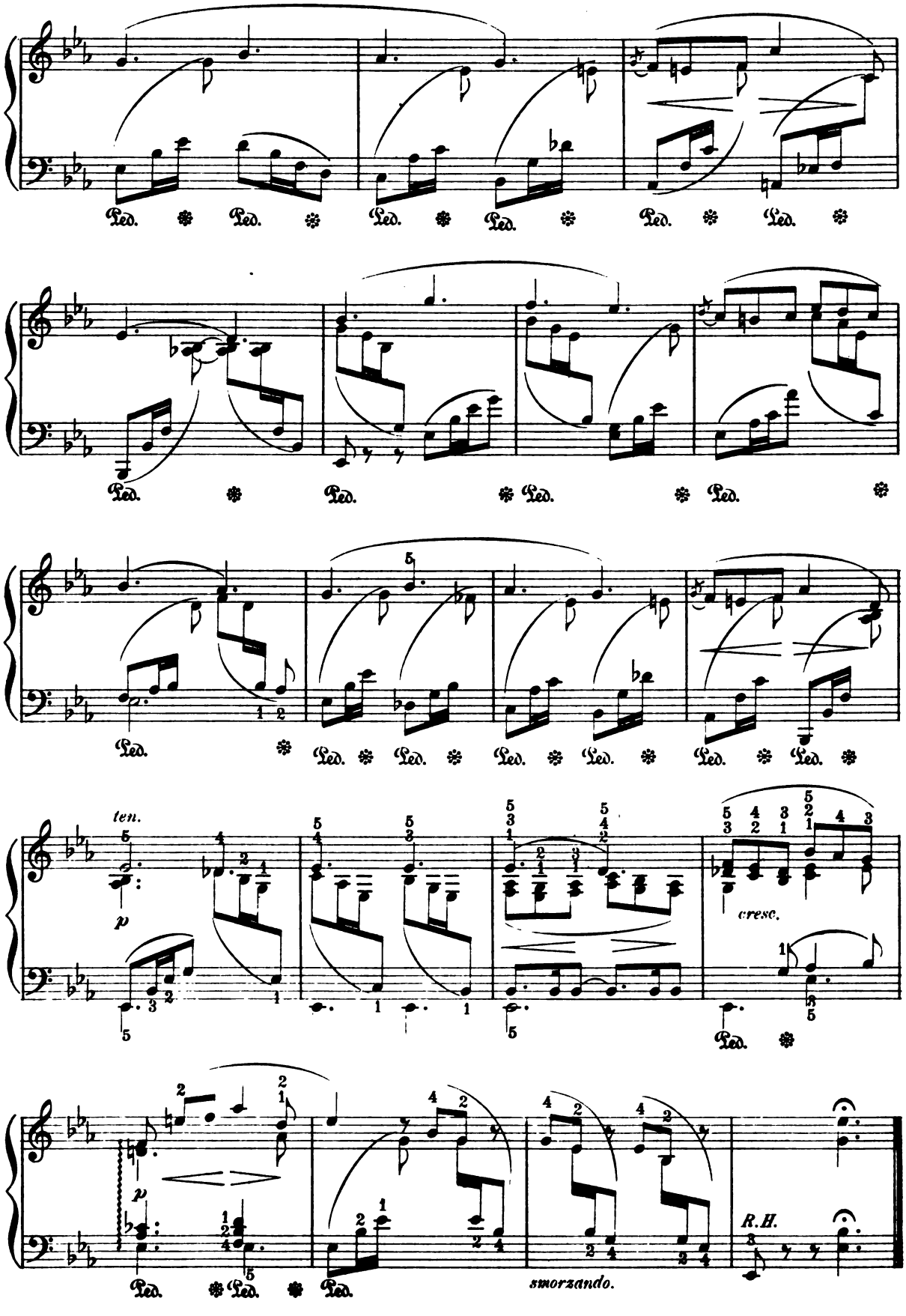

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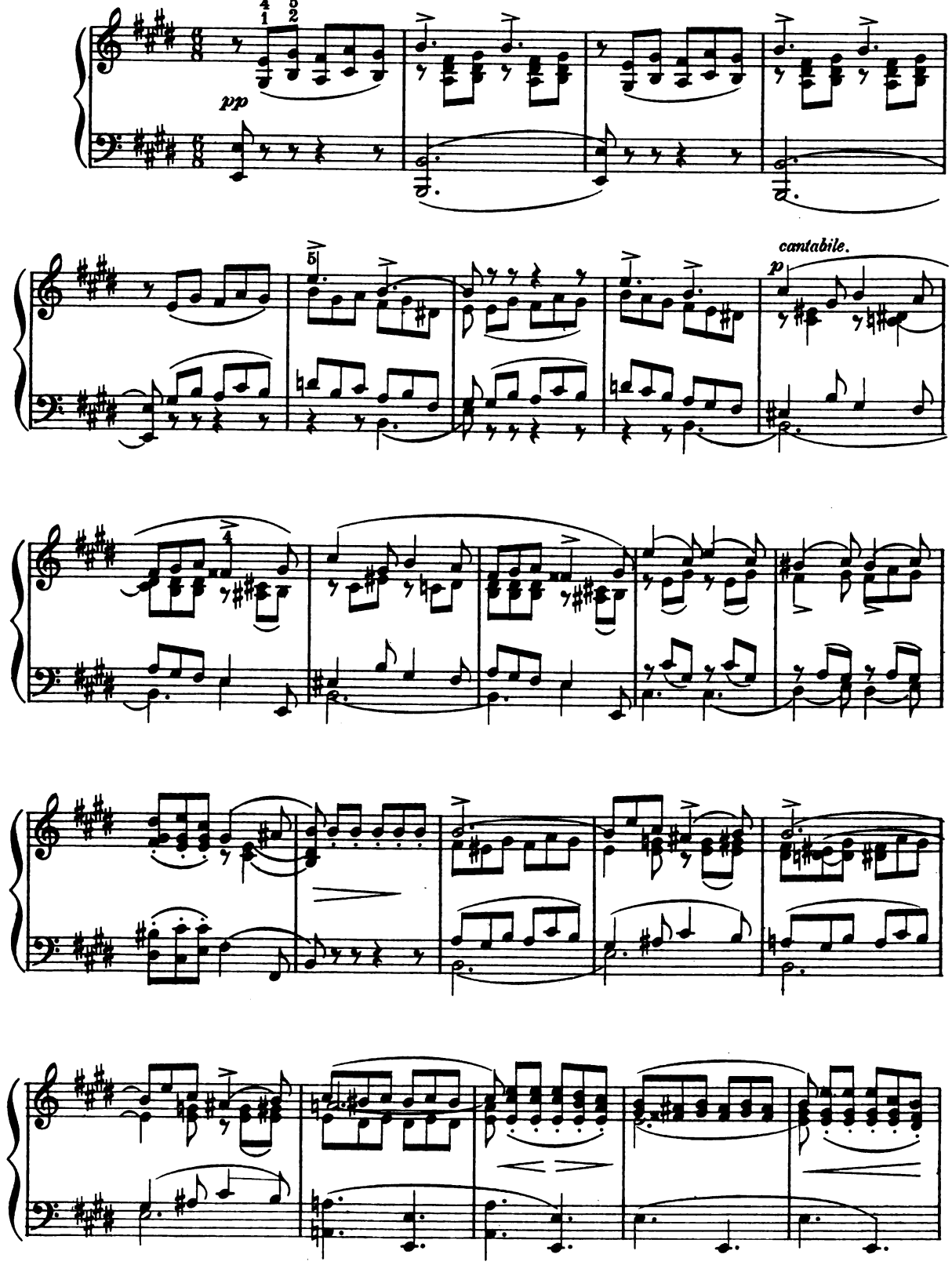
The Lake.

Andante tranquillo. (♪=126)

W. S. BENNETT, Op. 10.
(1816-1875)



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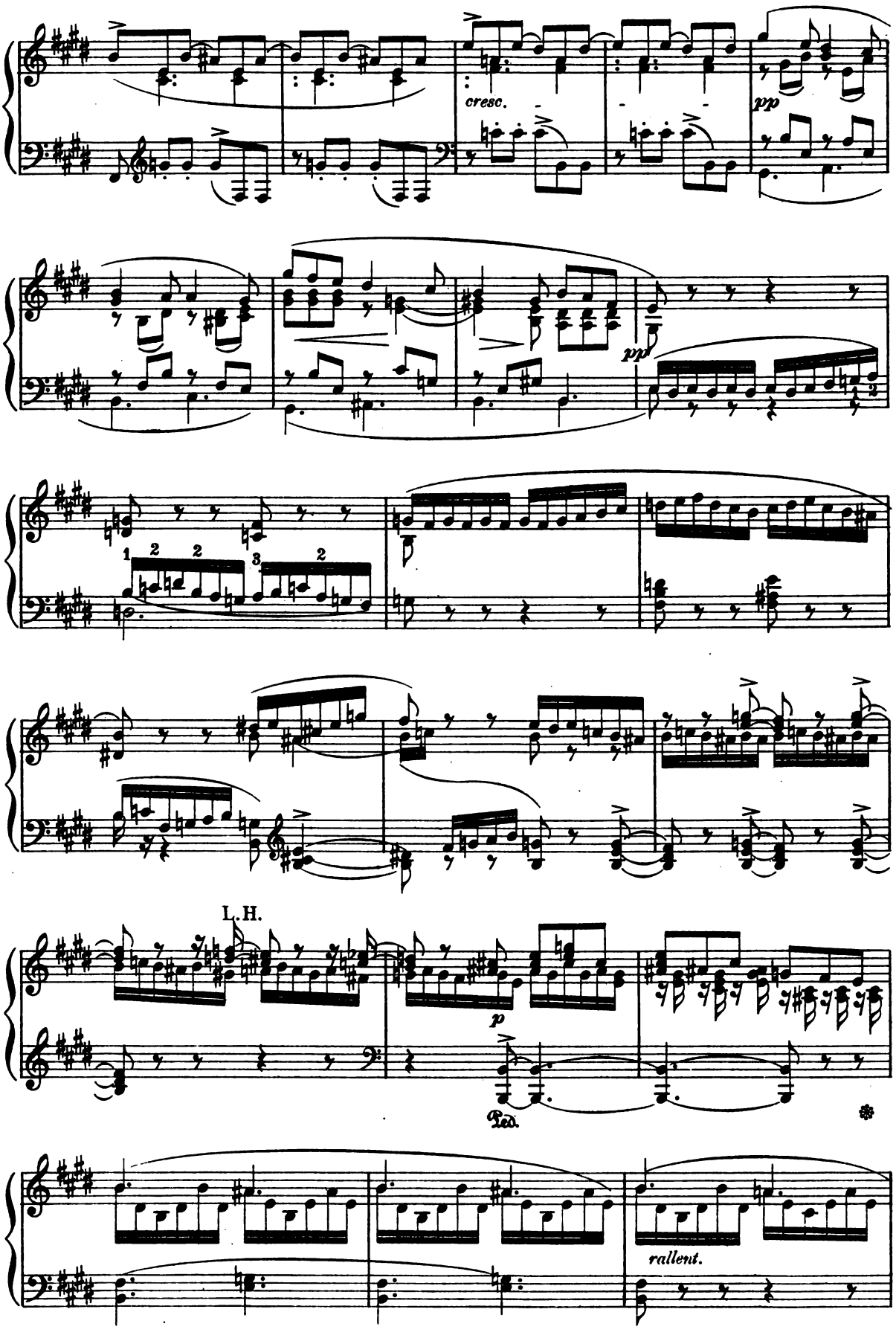

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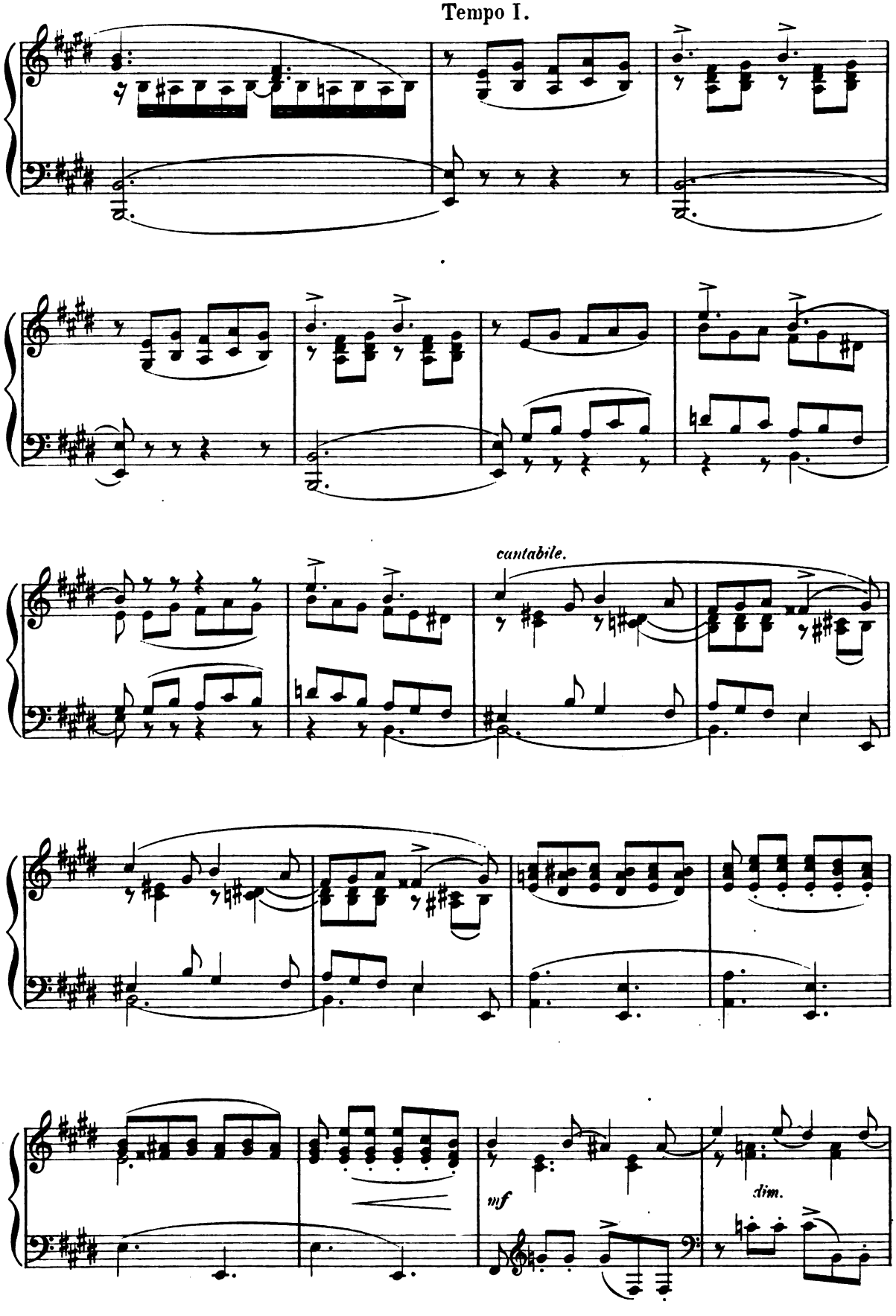
Tempo I.



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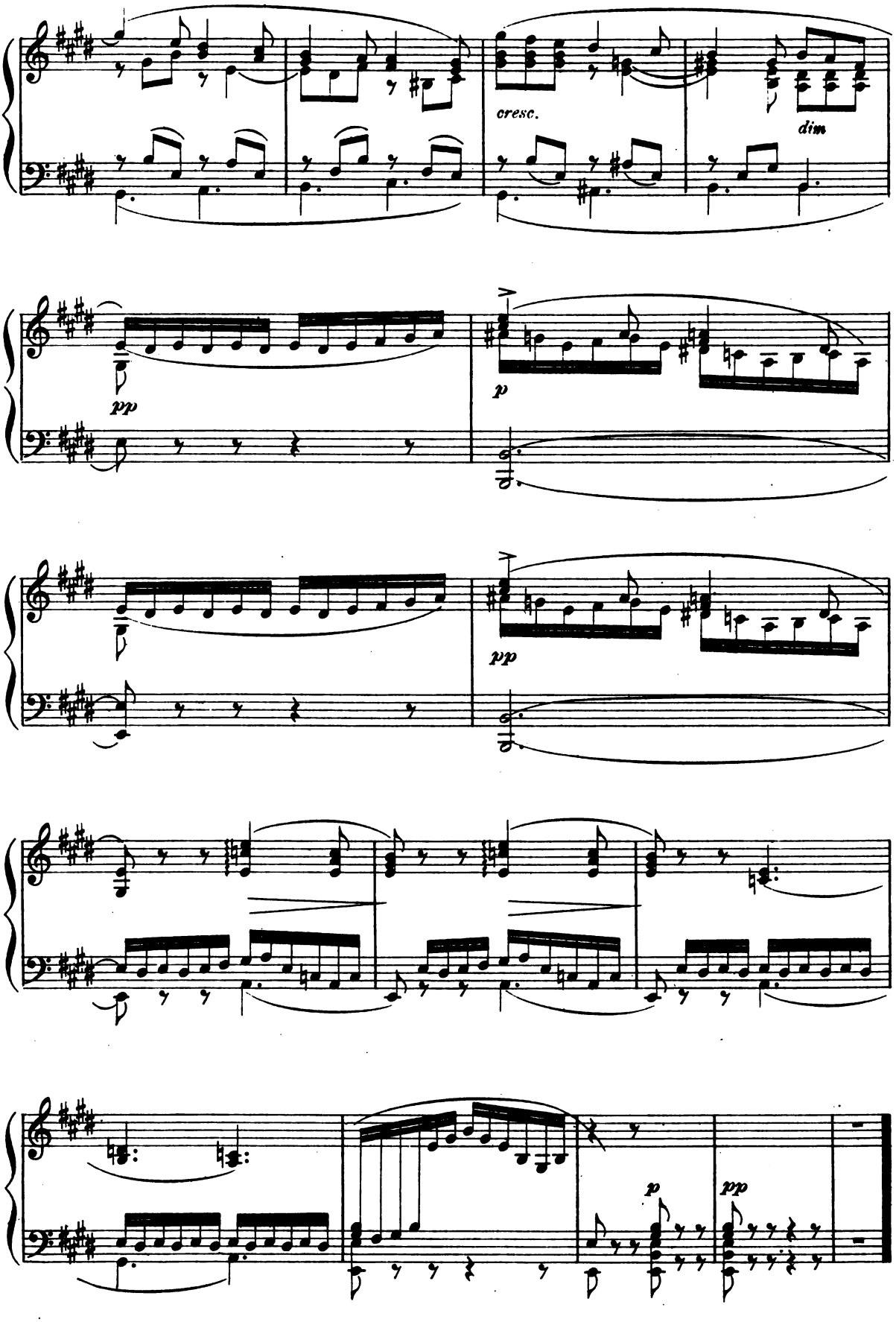

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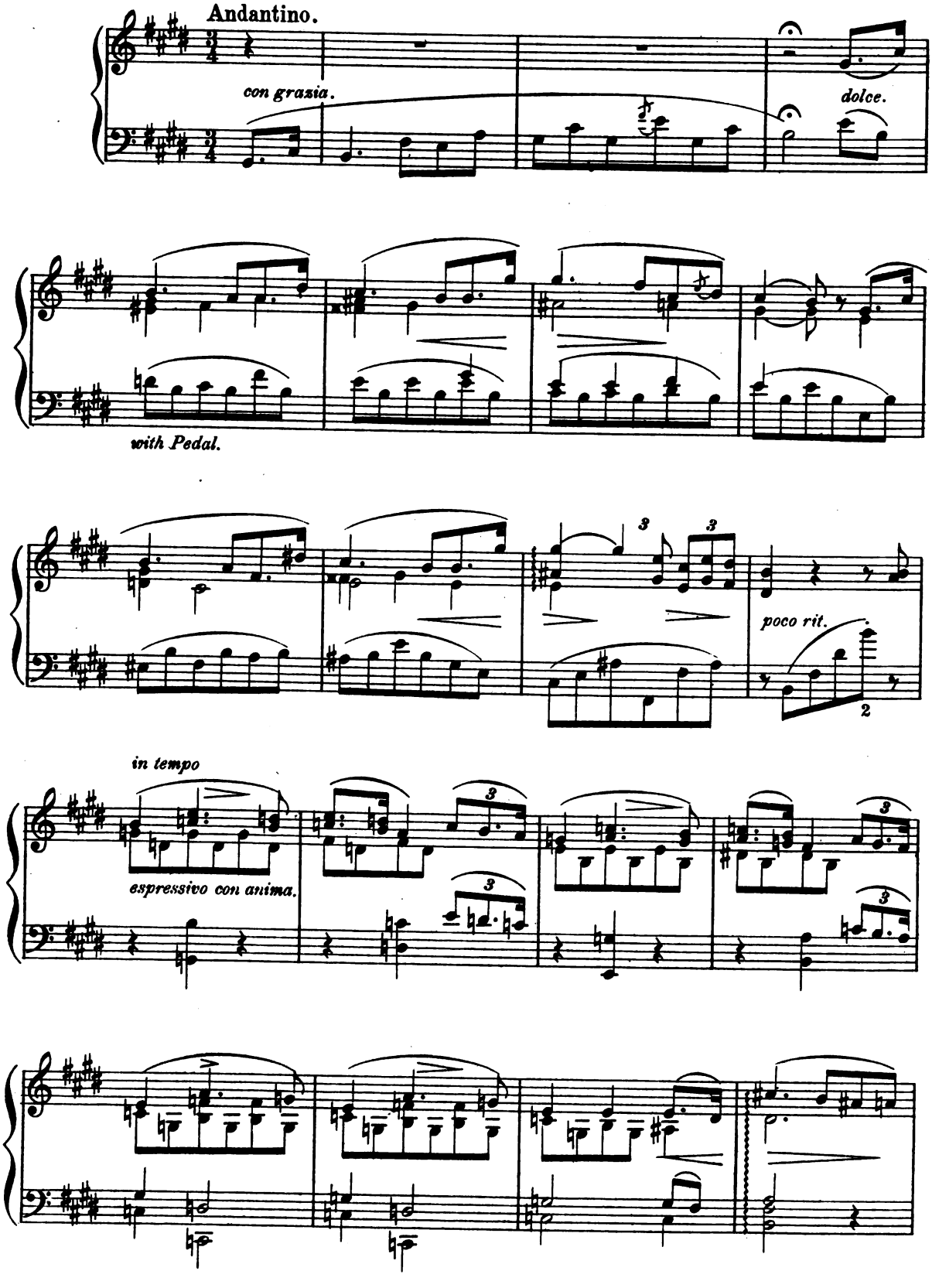
Consolation.

FRANZ LISZT.



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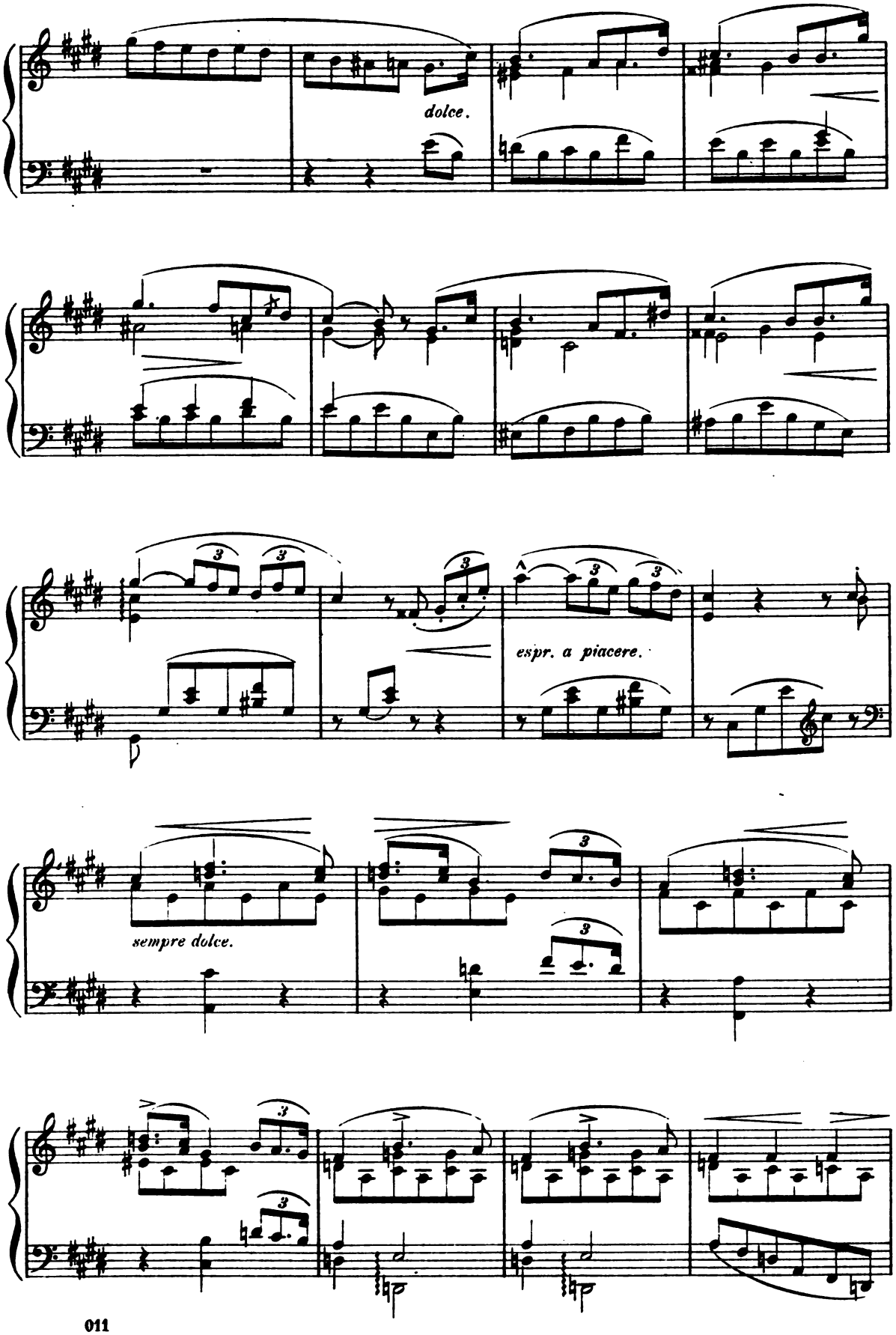

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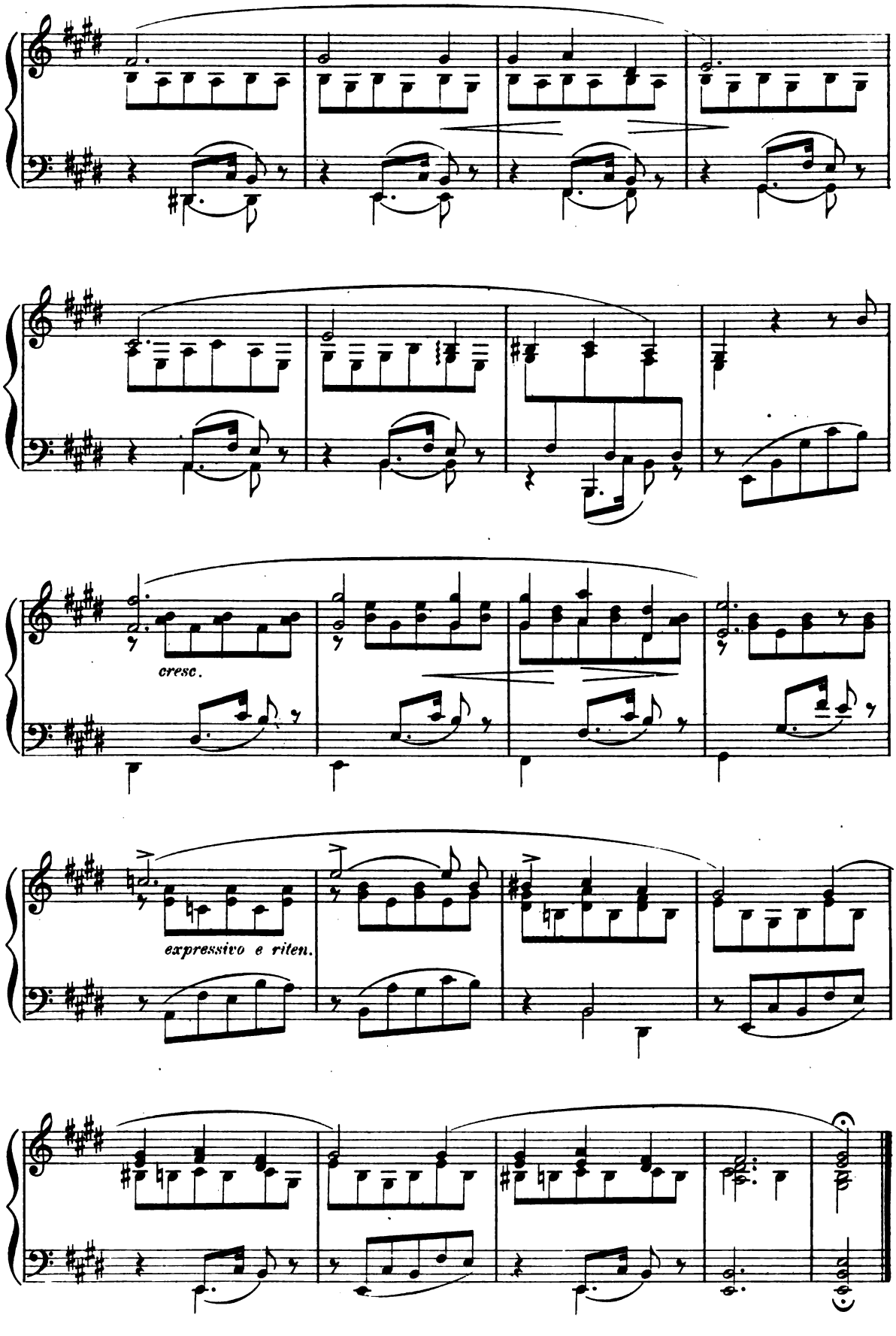

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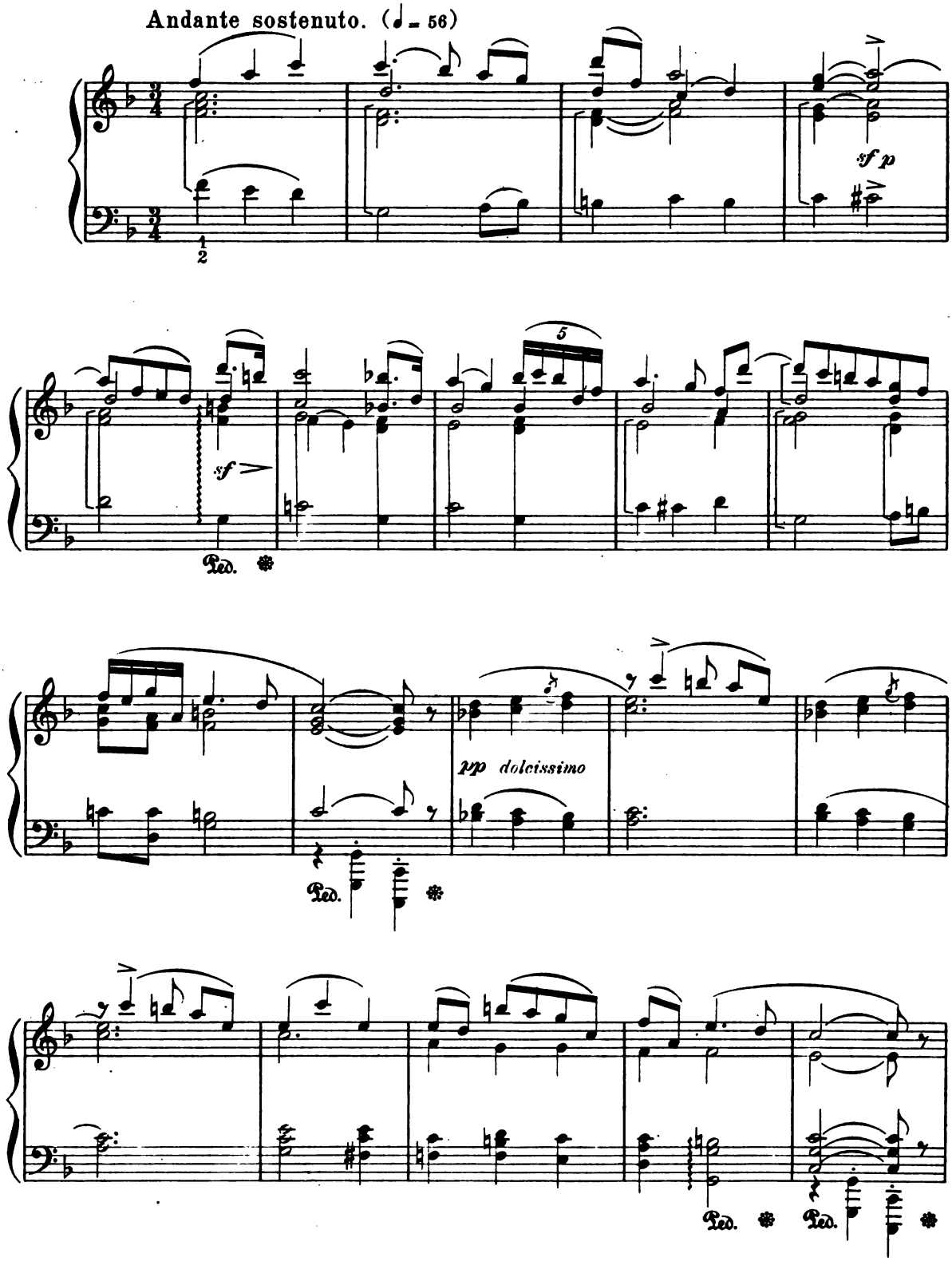
Intermezzo.

CAVALLERIA RUSTICANA.

PIETRO MASCAGNI.



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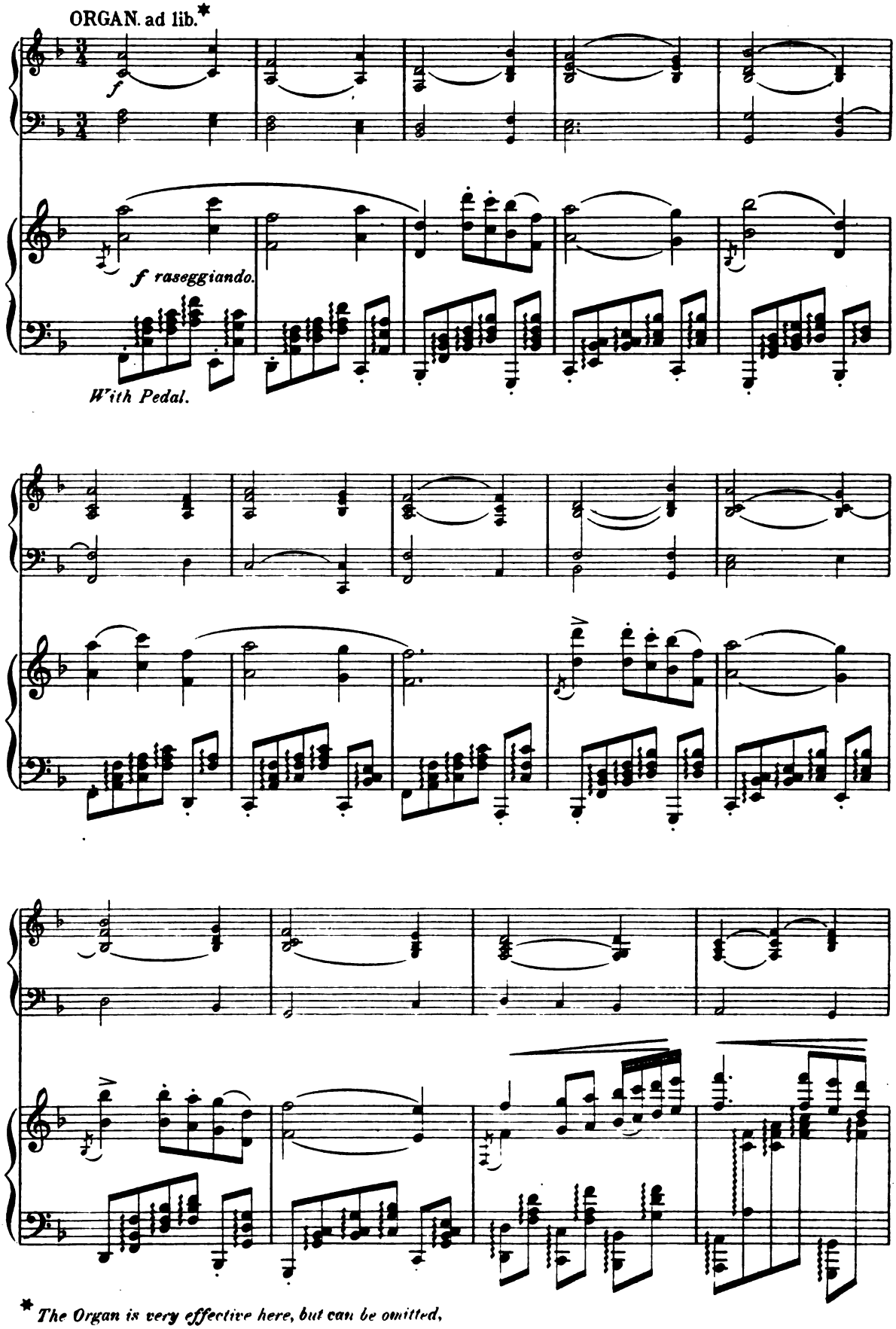

* *The Organ is very effective here, but can be omitted, as the Piano part is complete in itself.*

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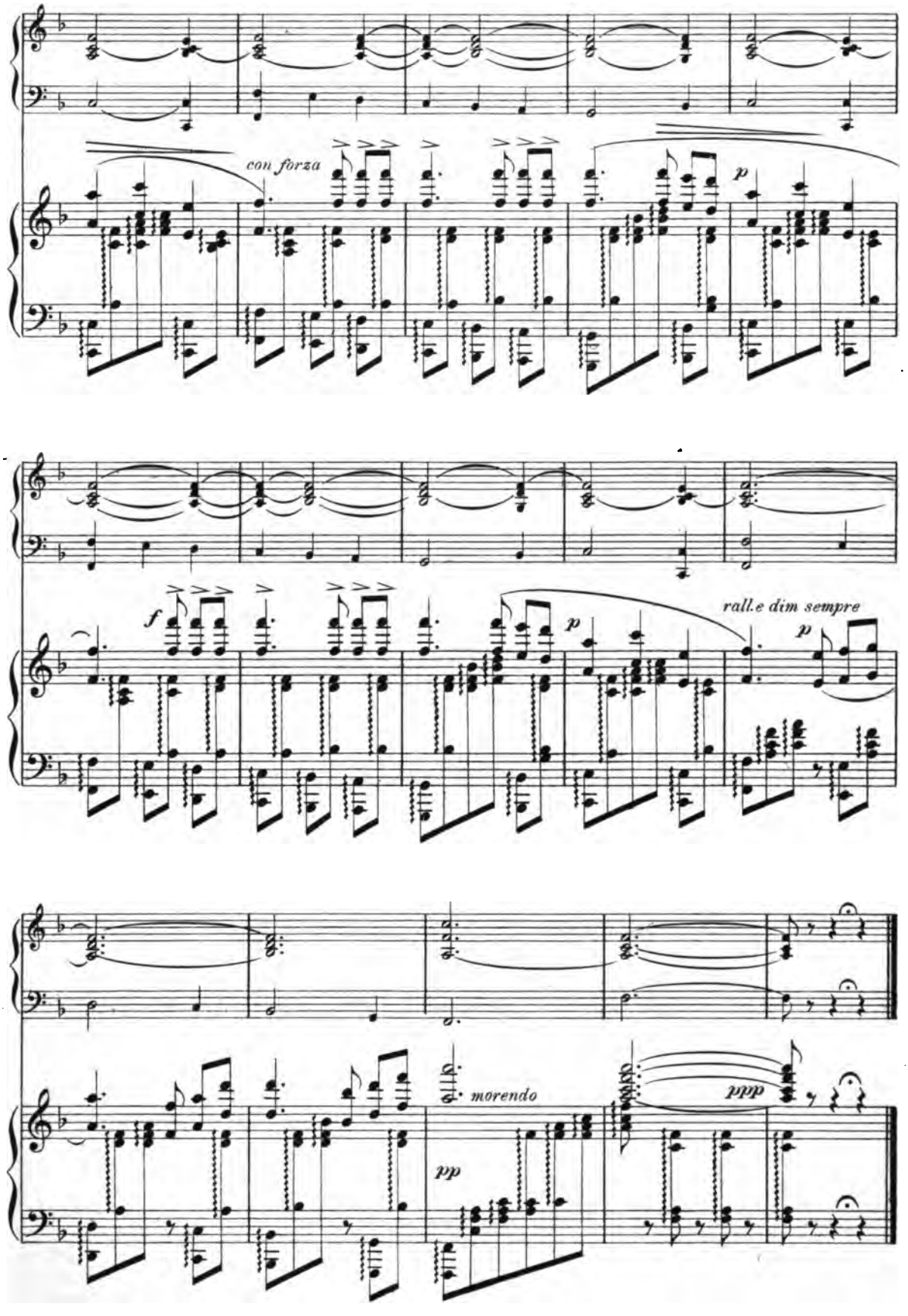

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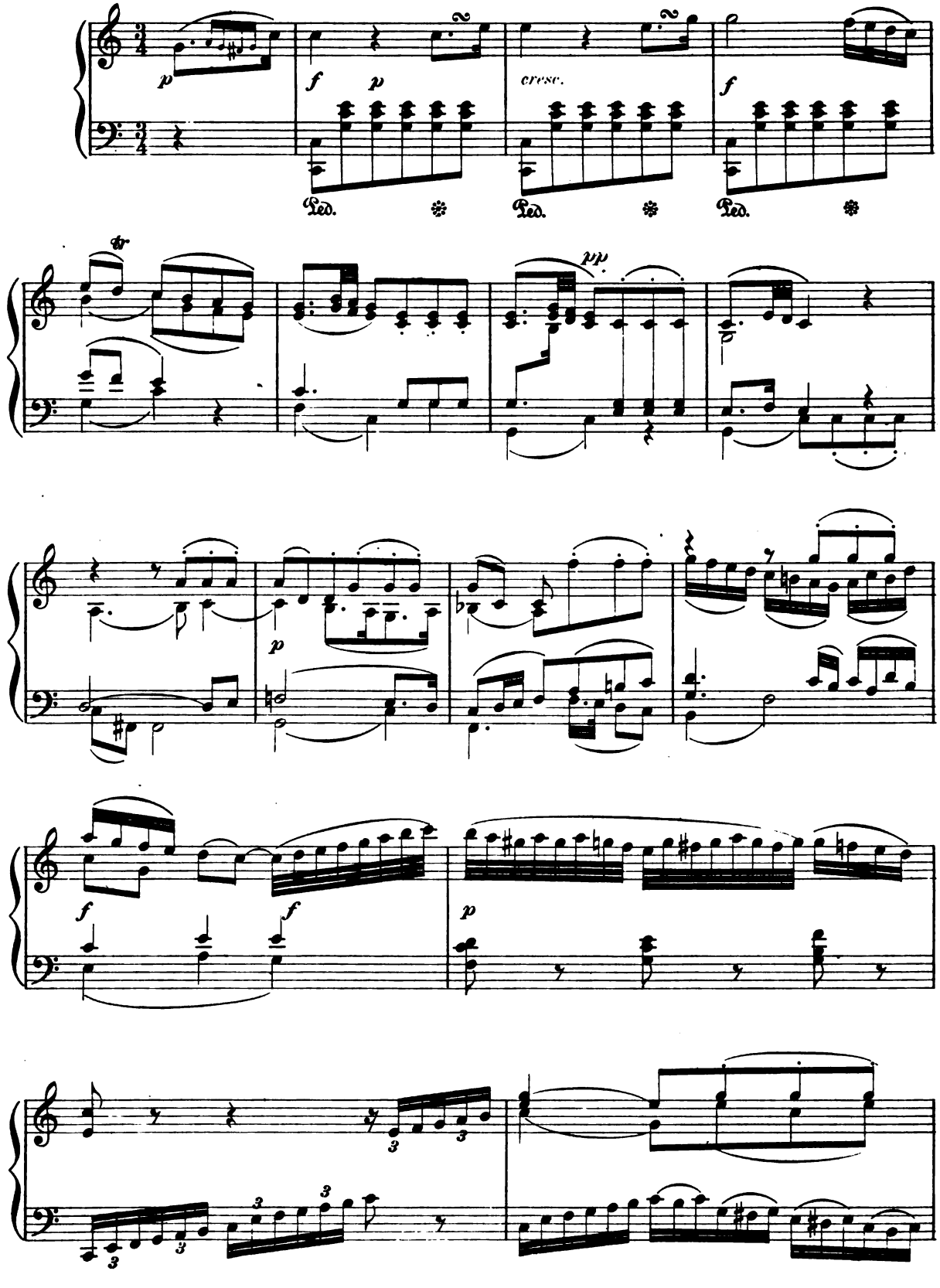
Andante Cantabile

FROM

THE STRING QUARTETT in G.

W. A. MOZART.



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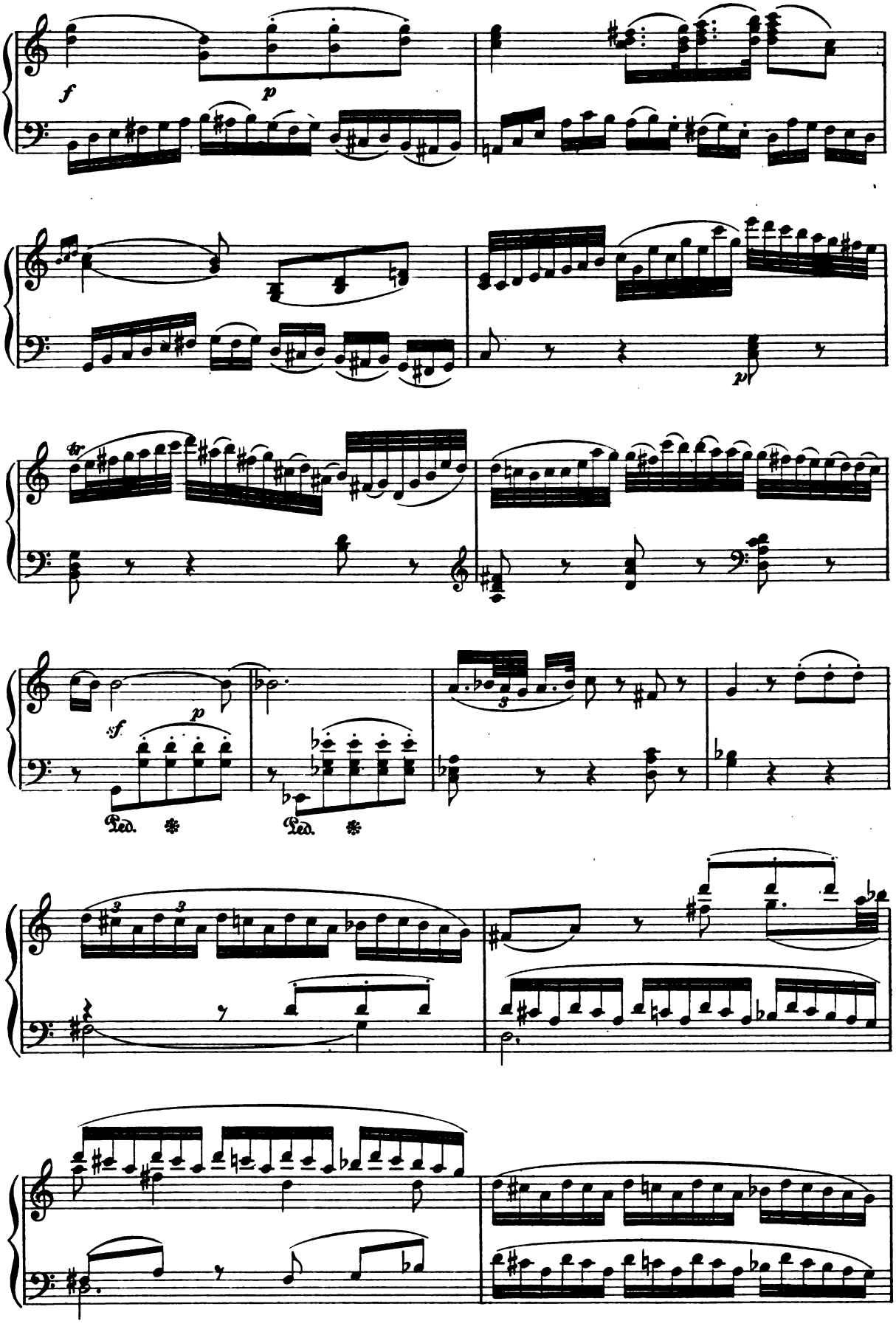

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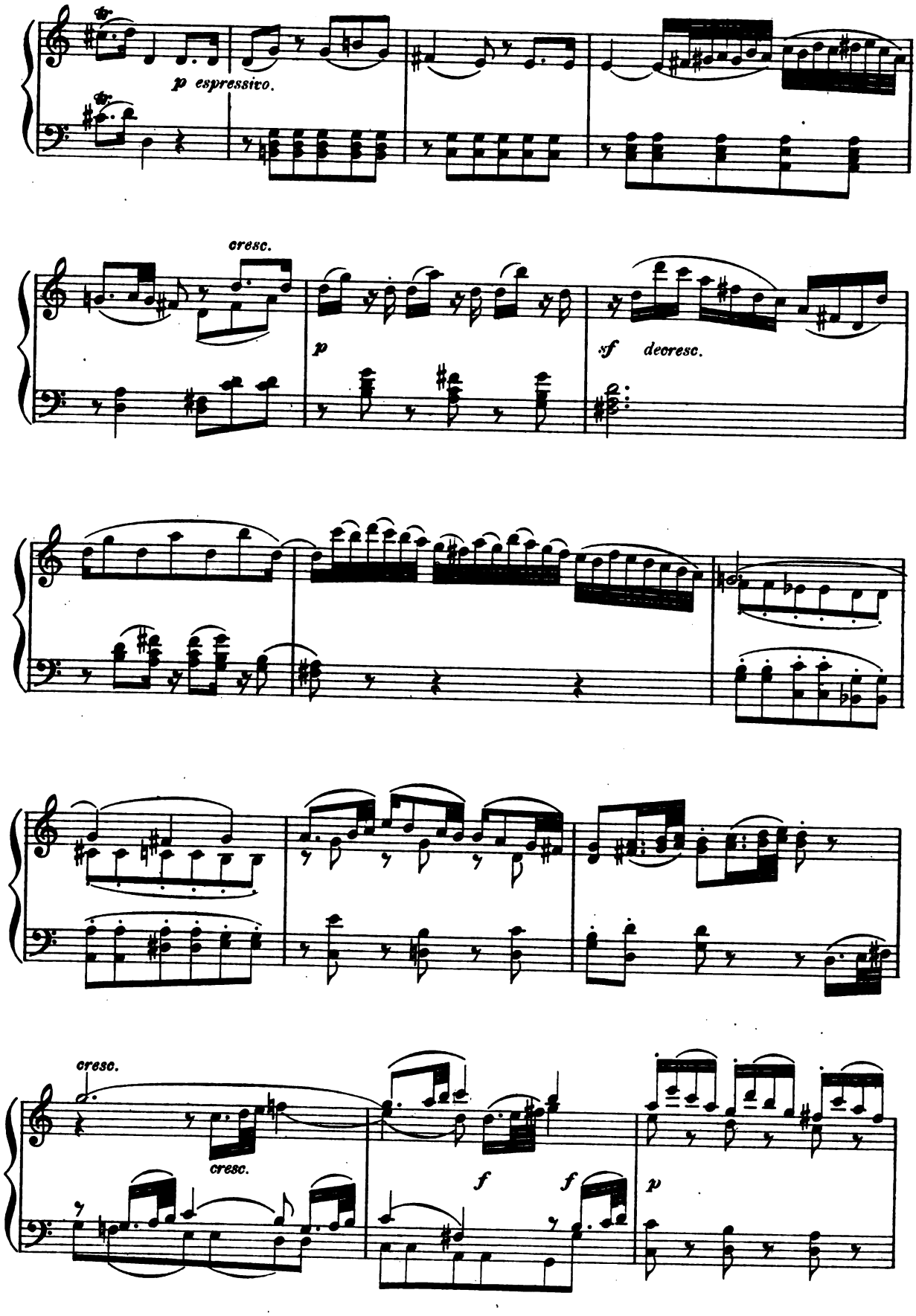

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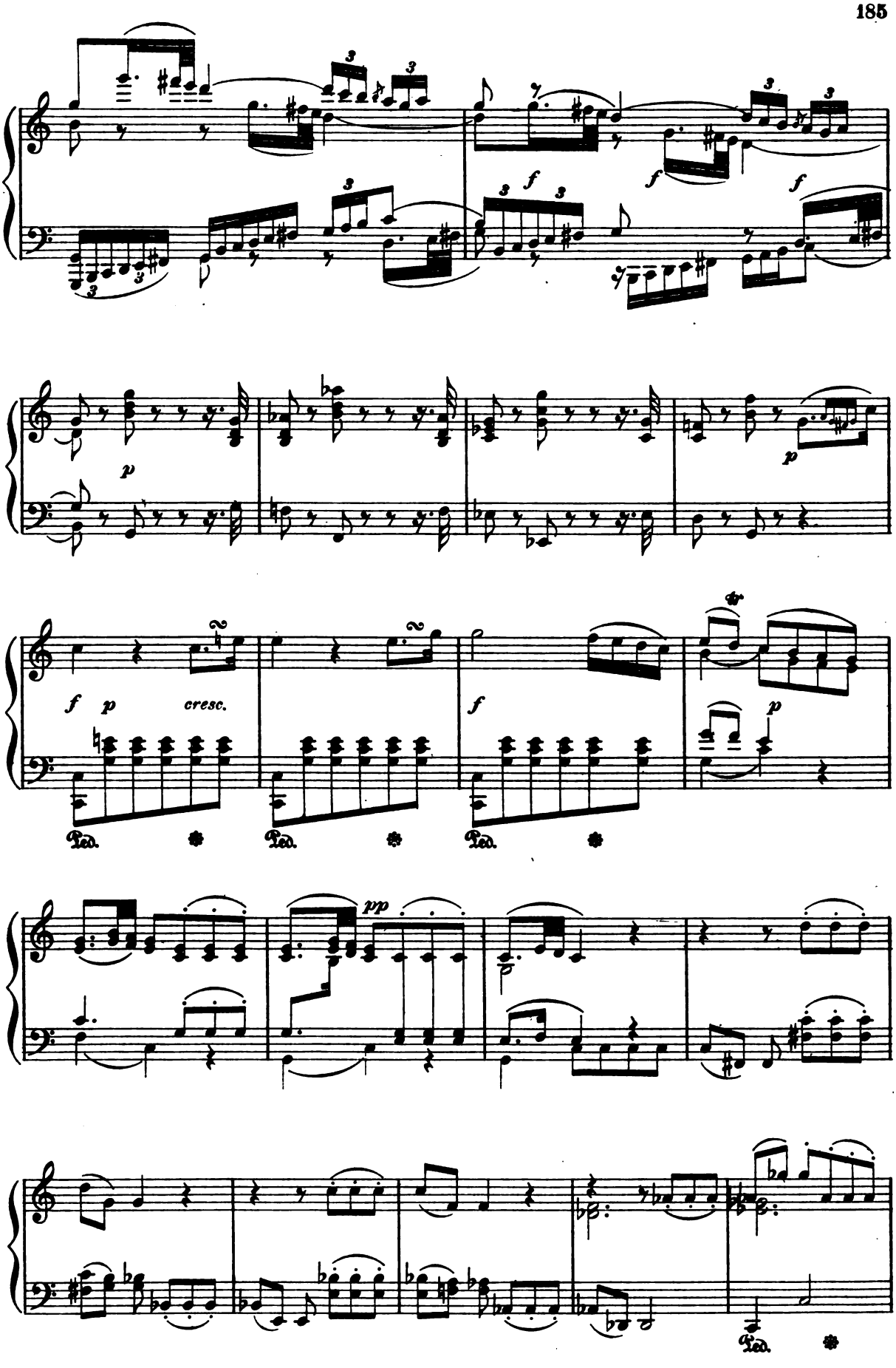

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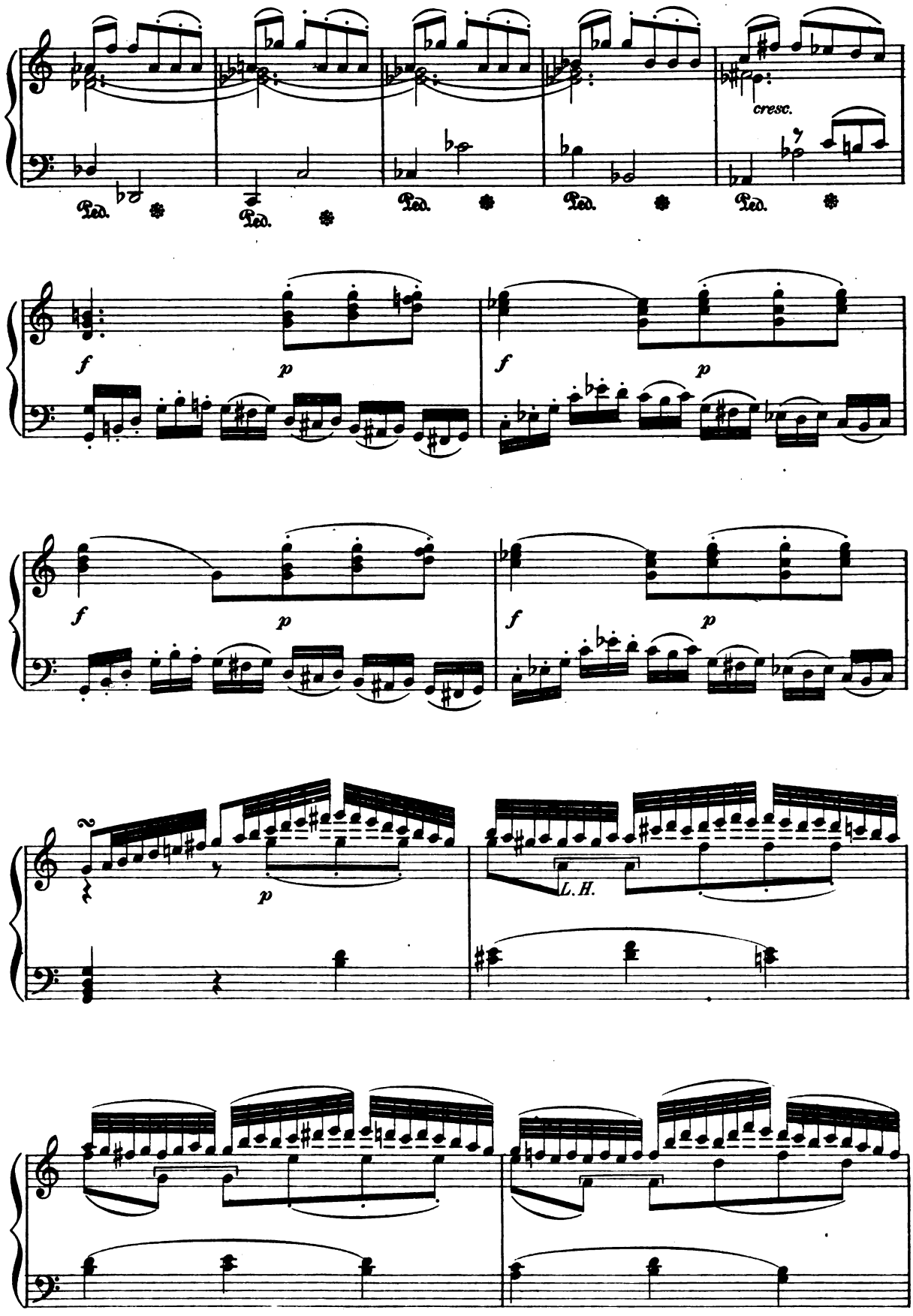

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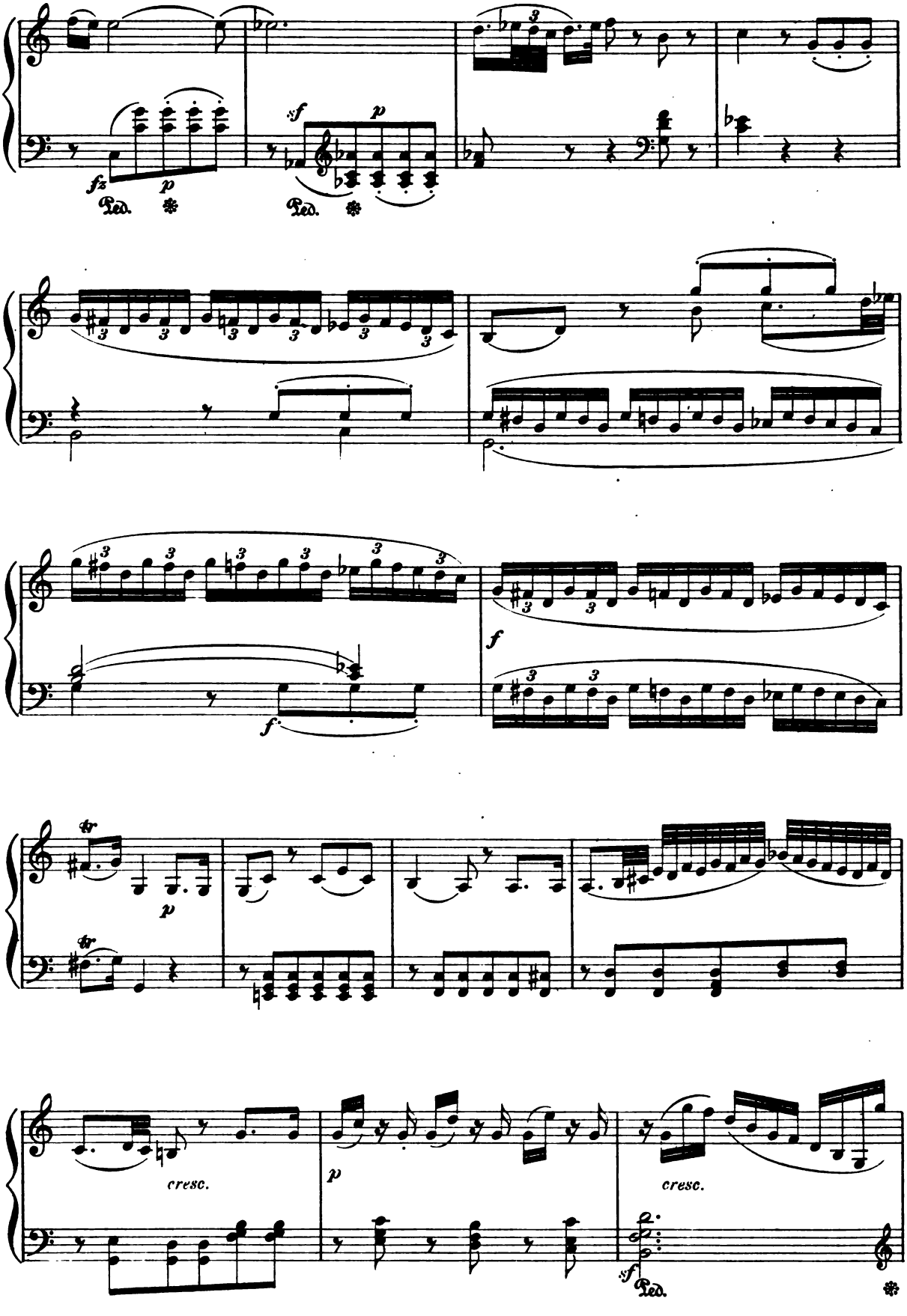

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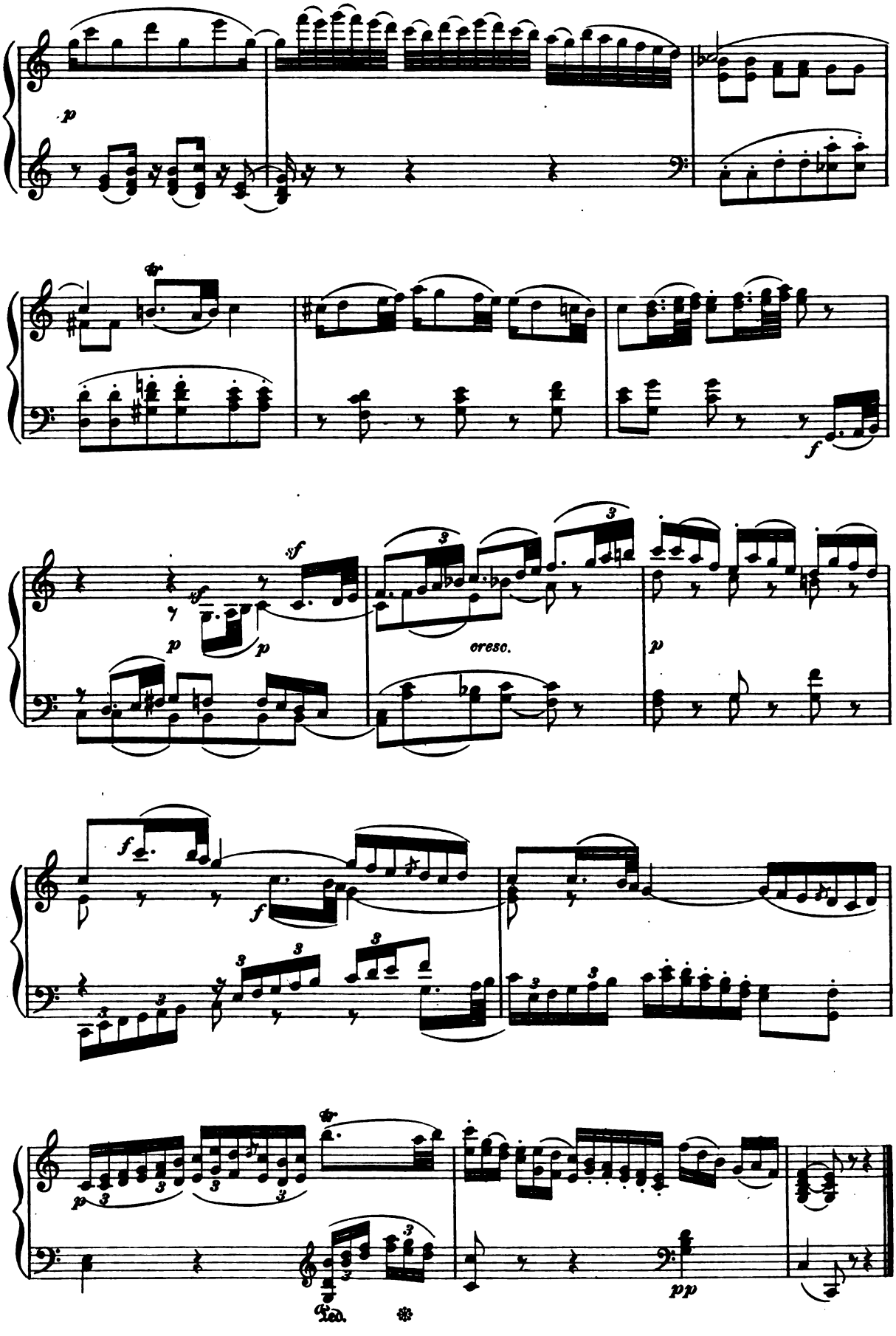

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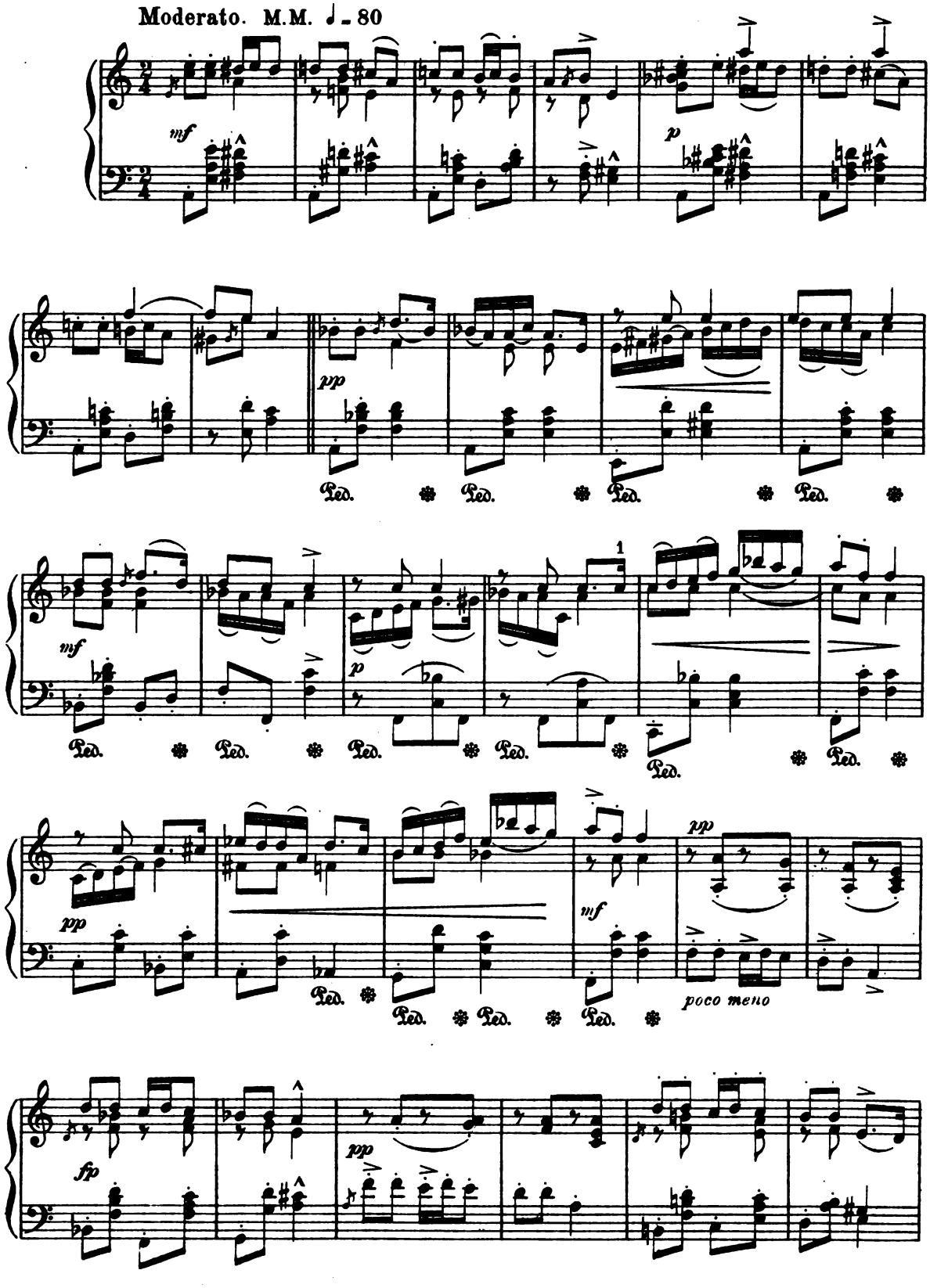
Polka.

C. REINECKE Op.57. № 4.

Moderato. M.M. ♩ = 80



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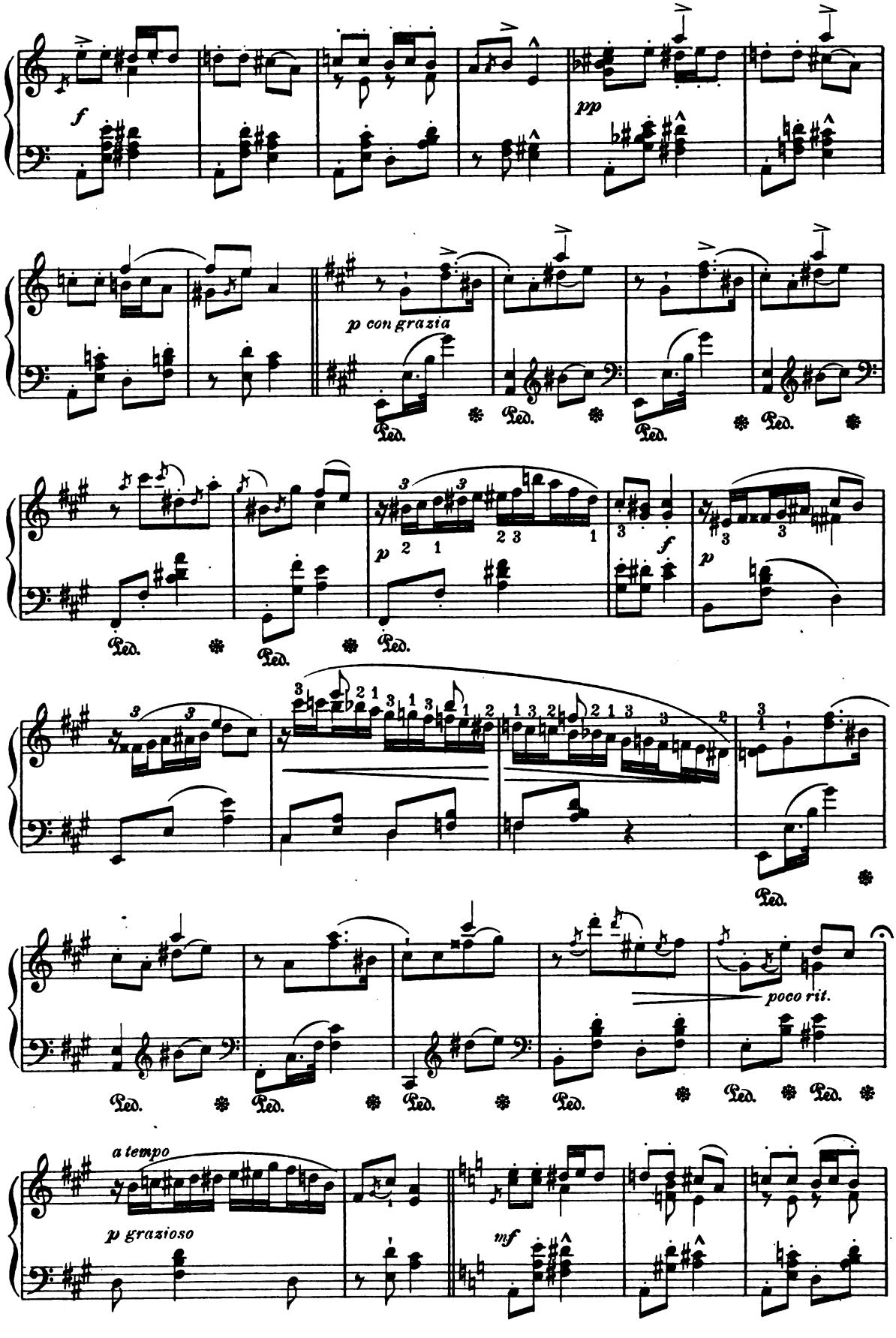

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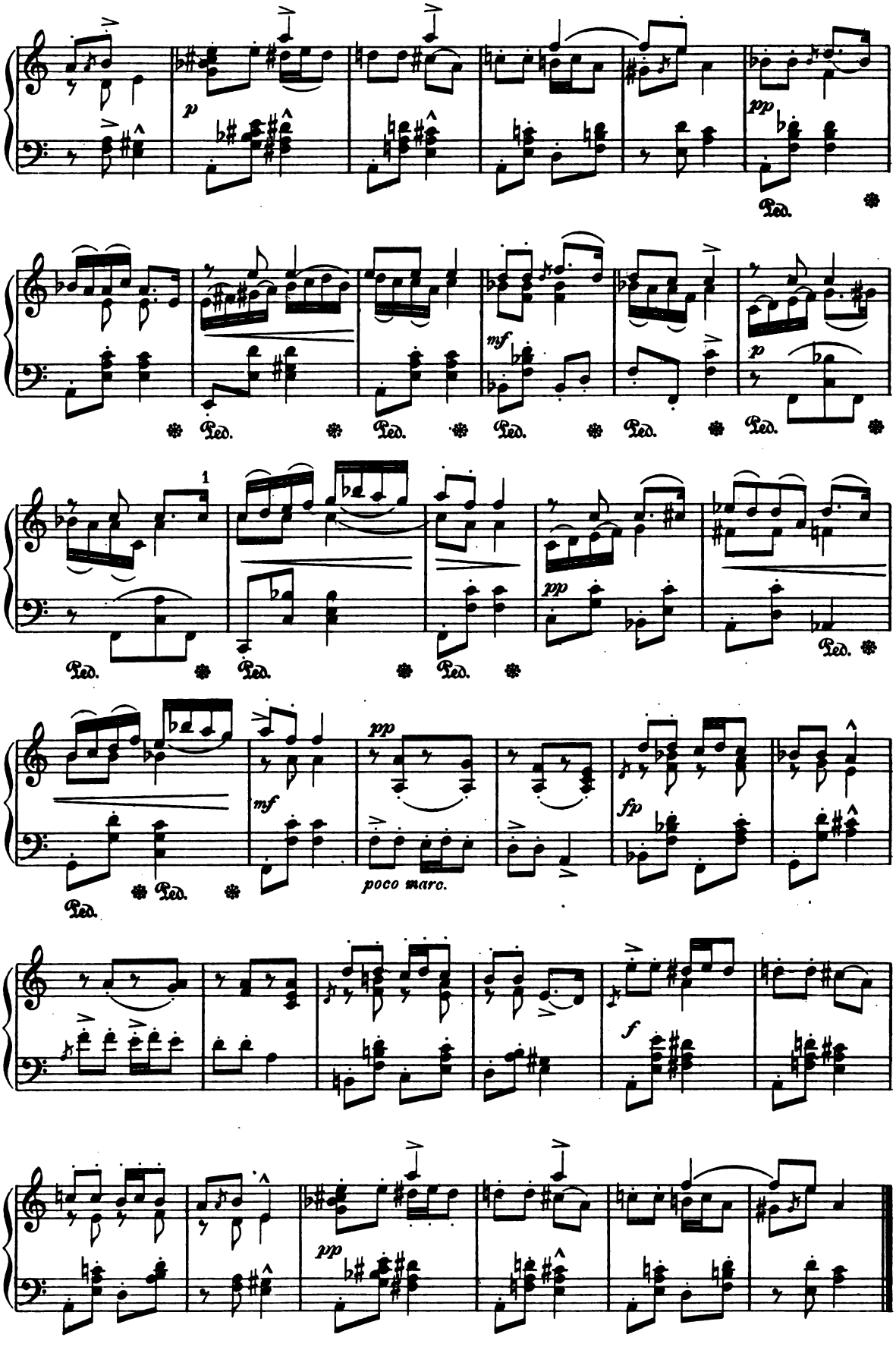

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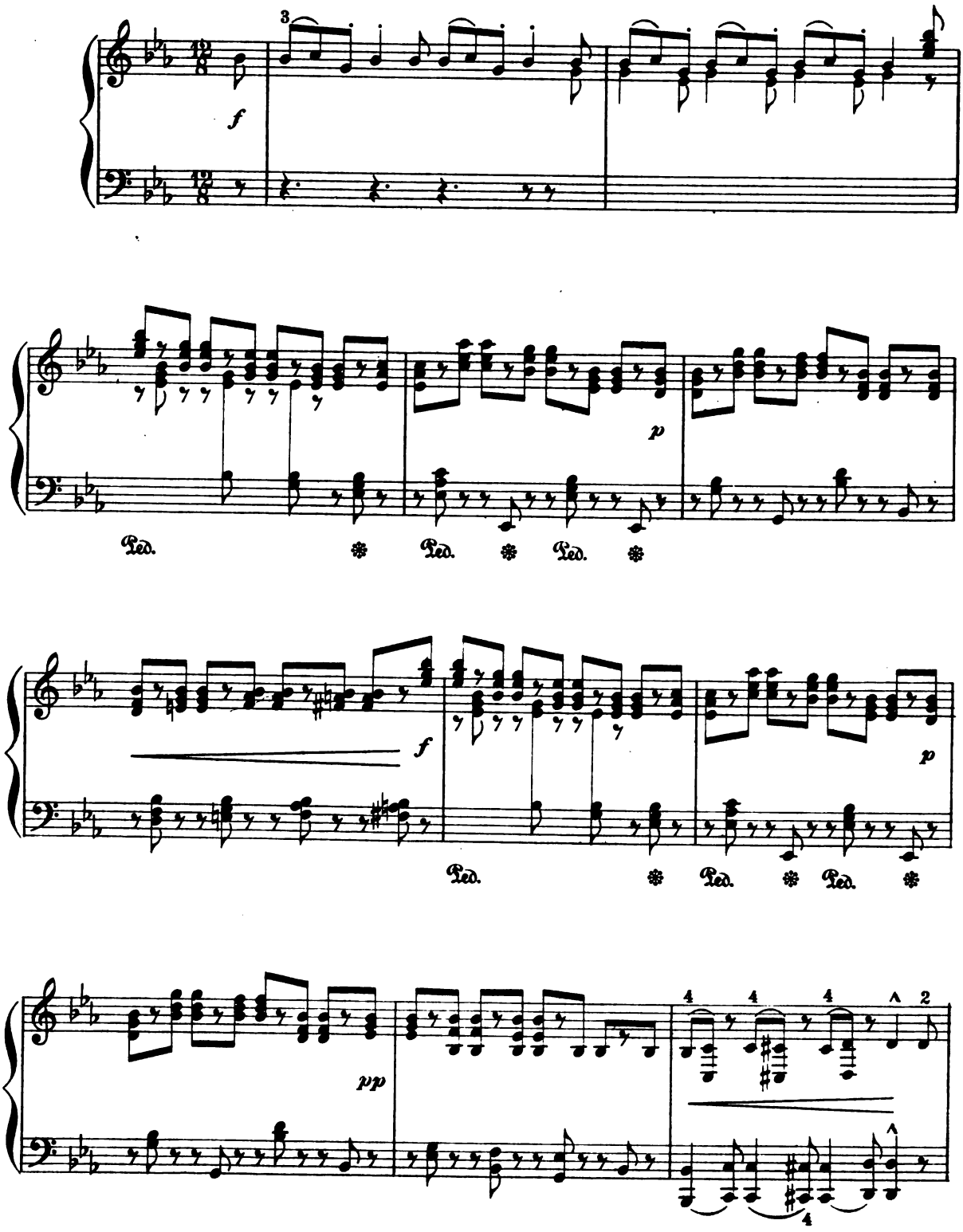
The Chase.

DIE JAGD.

IMPROMPTU.

J. RHEINBERGER.

Allegrissimo.



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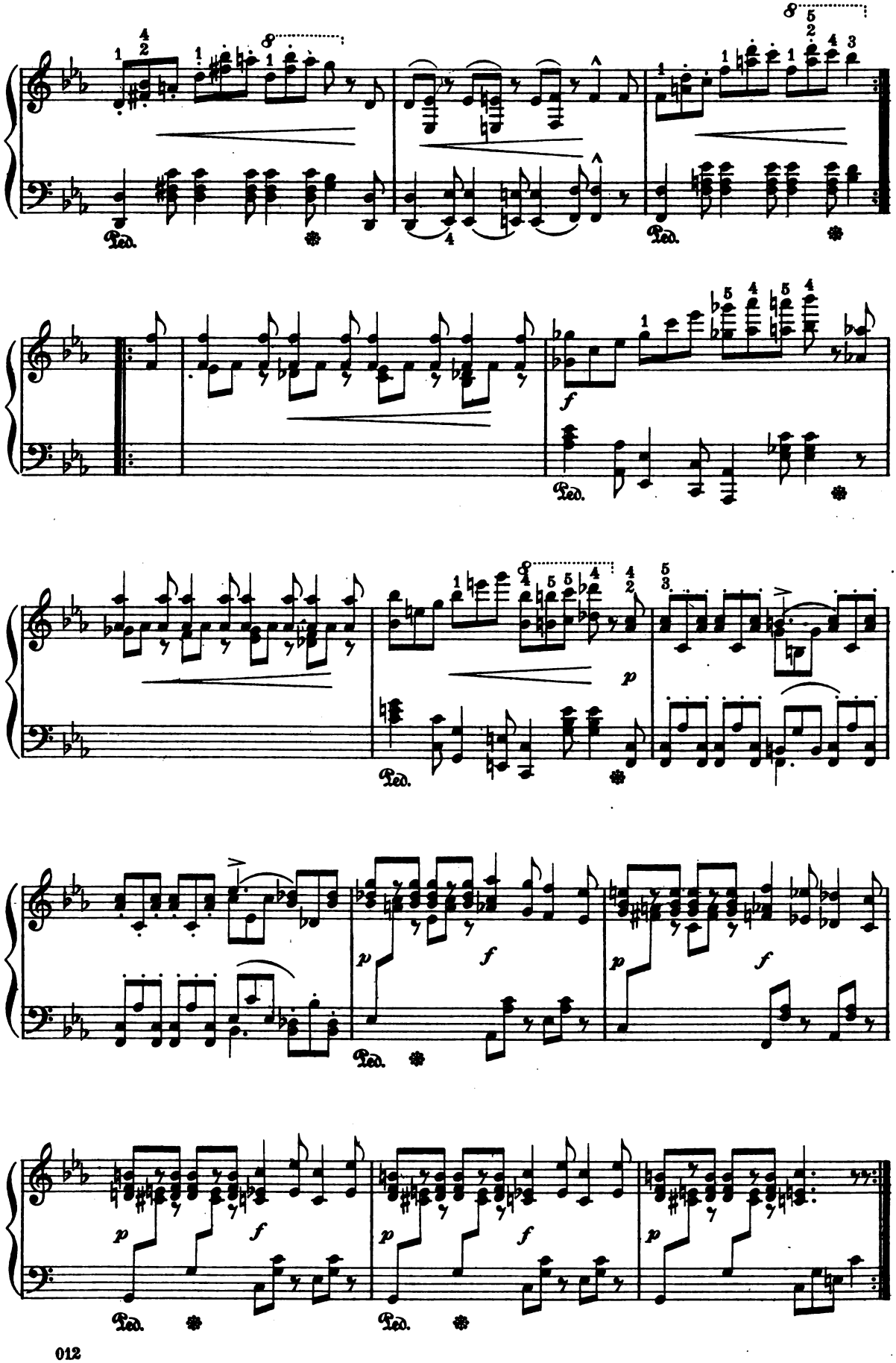

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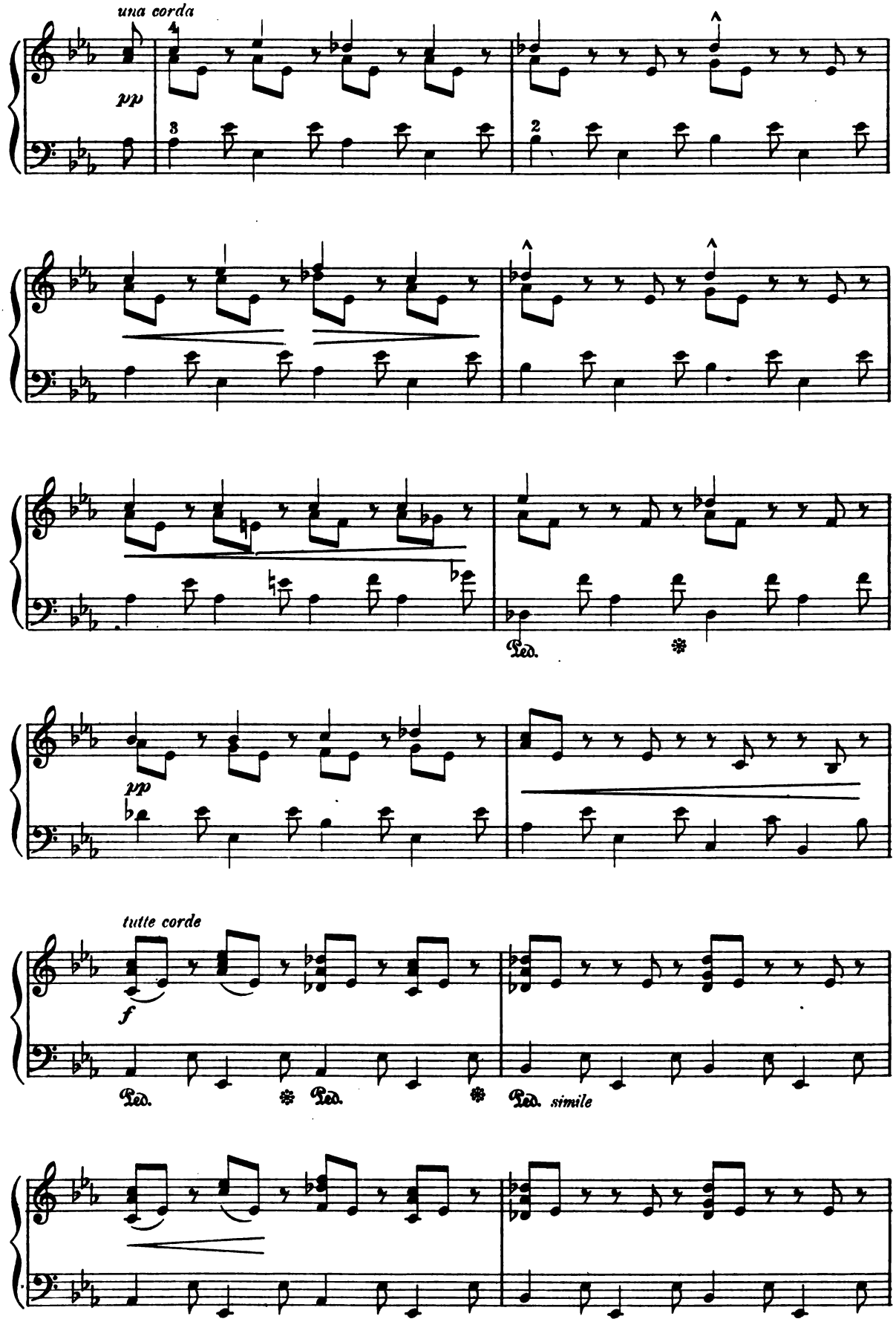

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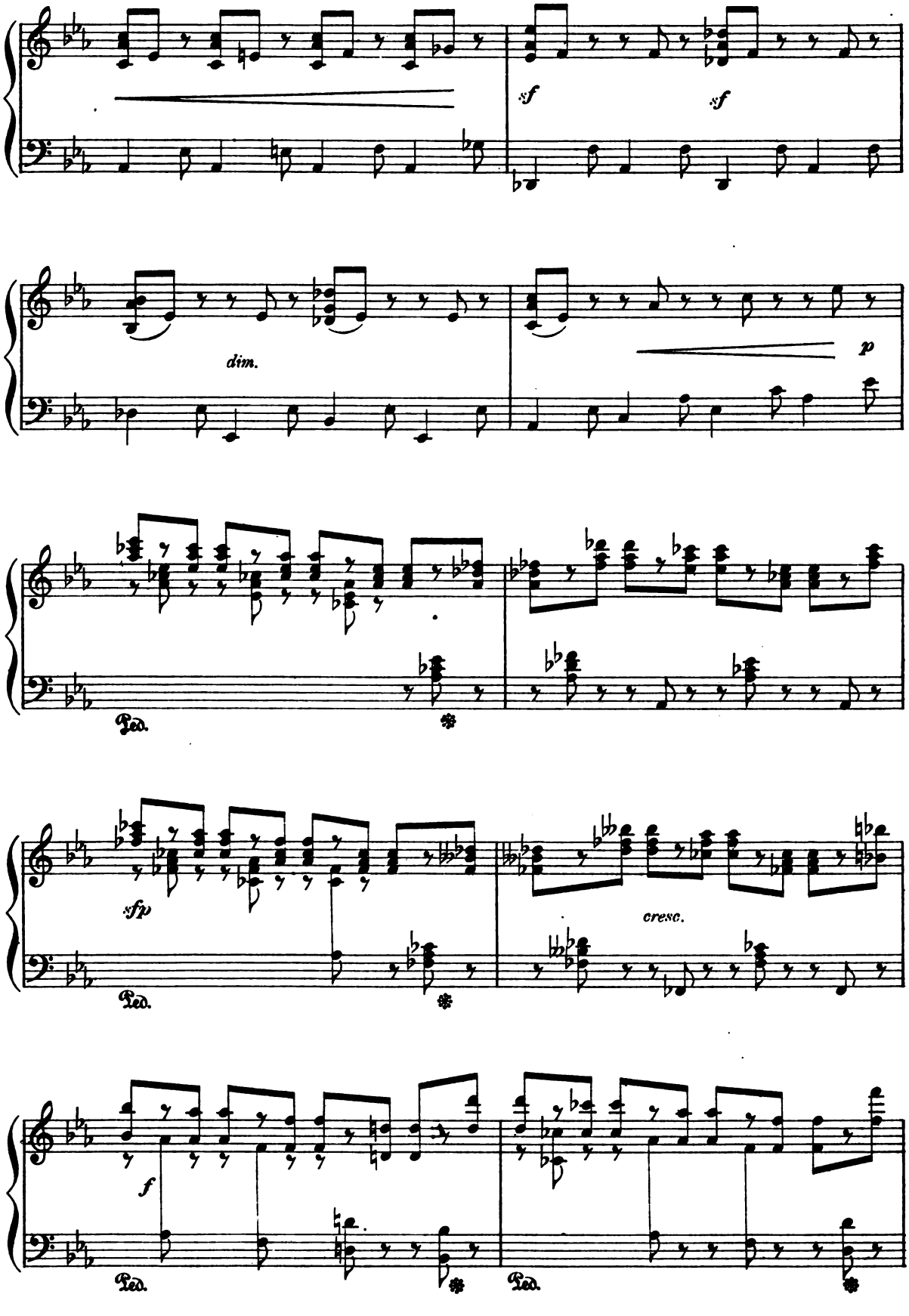

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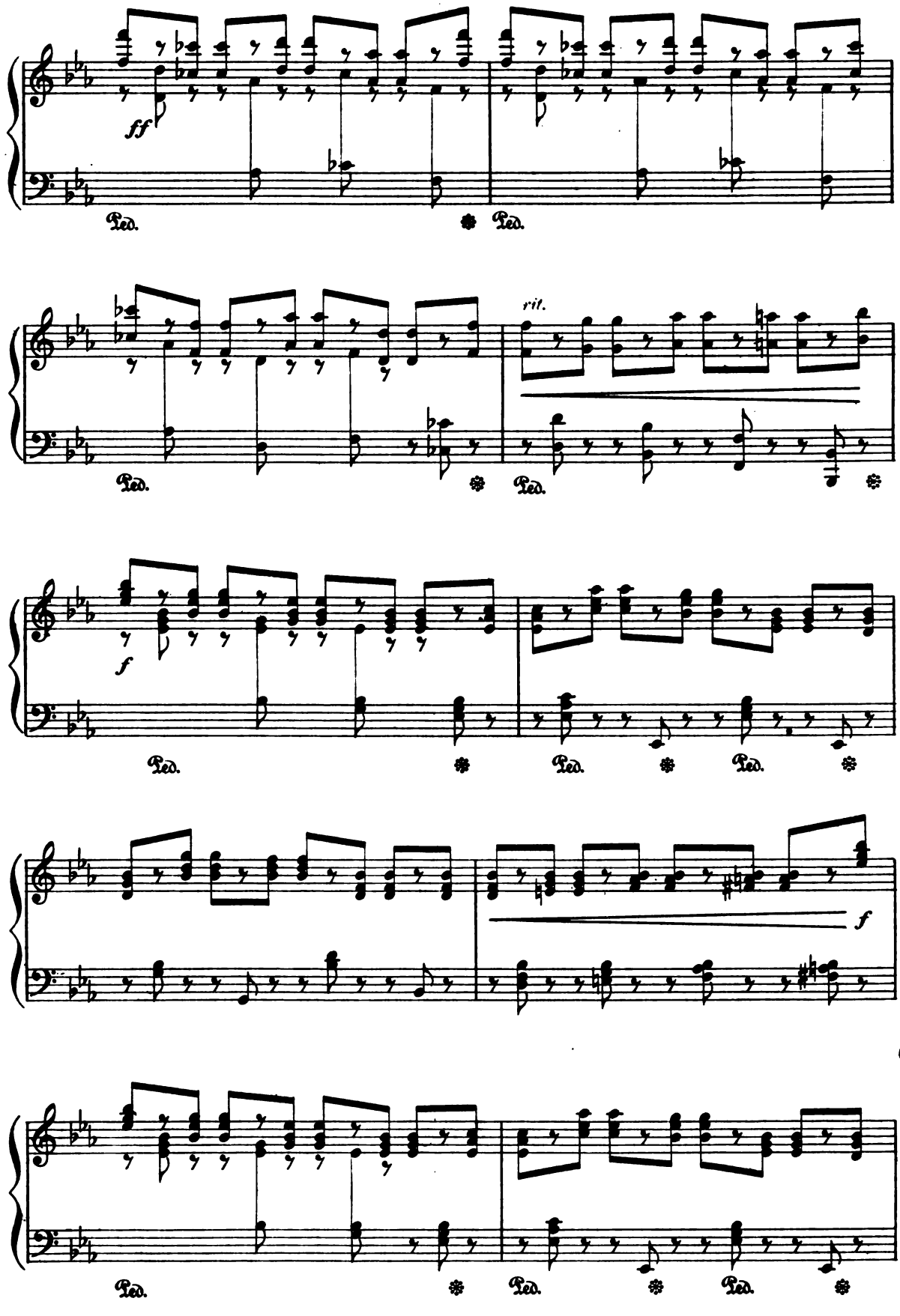

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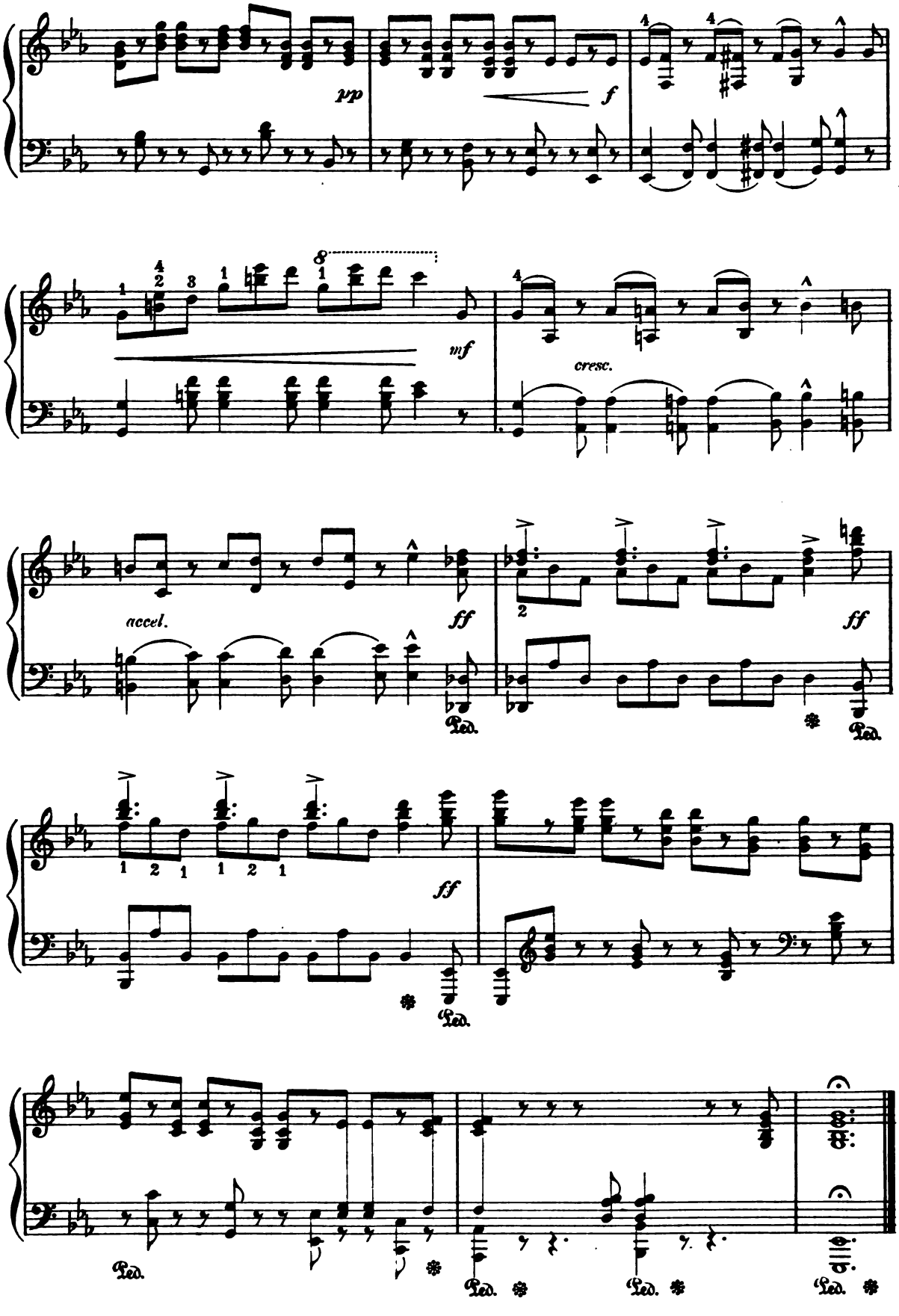

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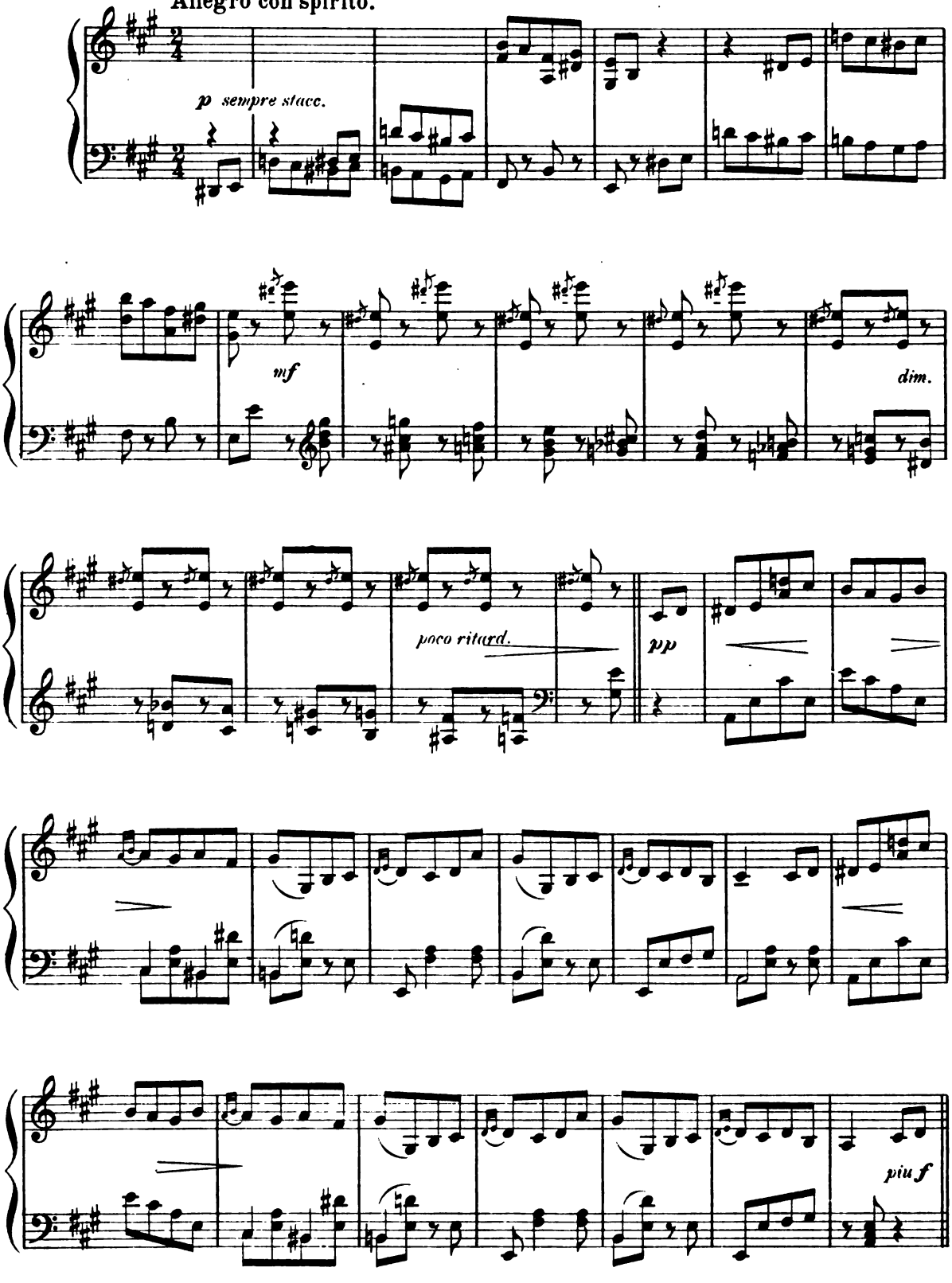
Mélodie Italienne.

MAURICE MOSZKOWSKI,
Op. 38. Nº 4.

Allegro con spirito.



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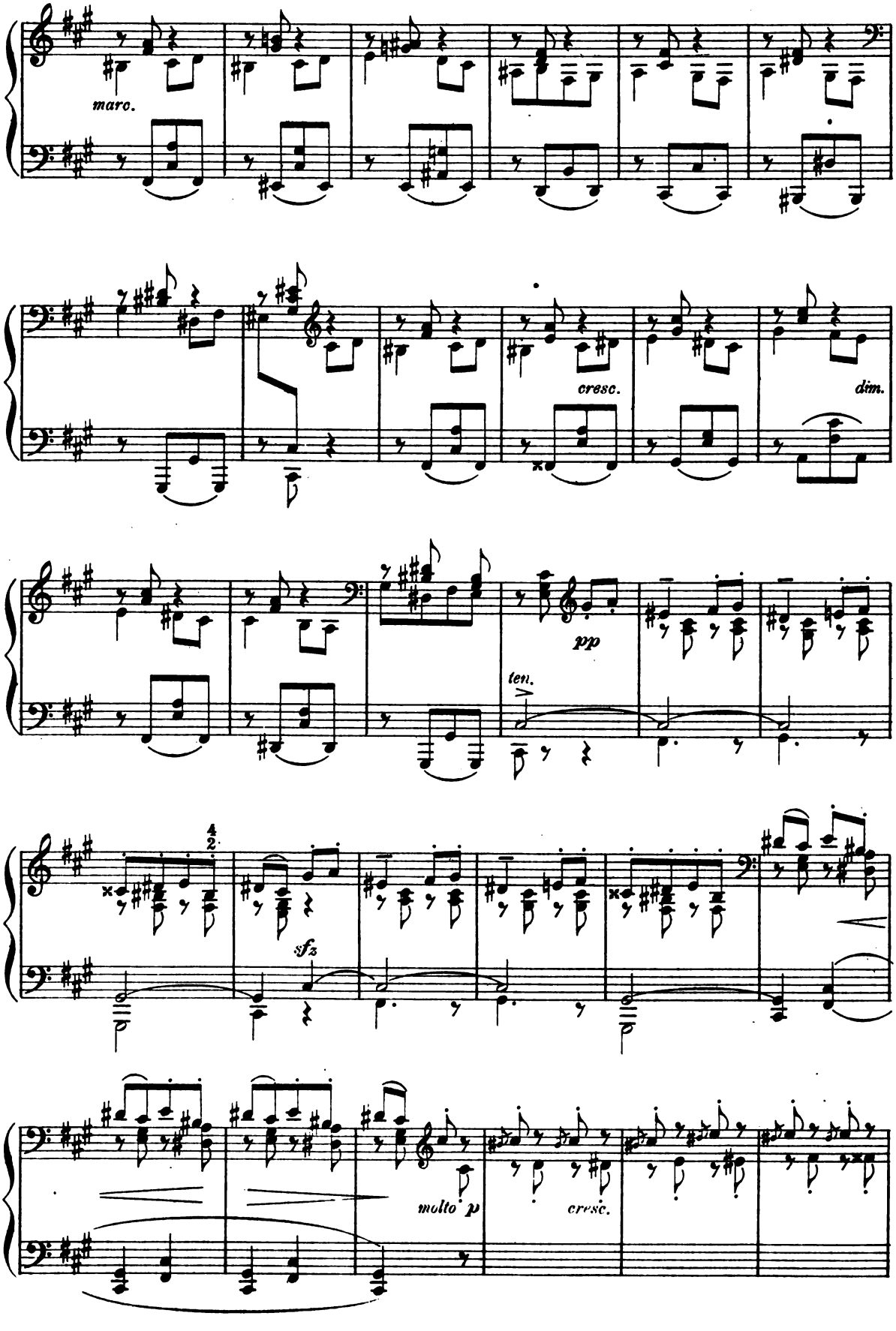

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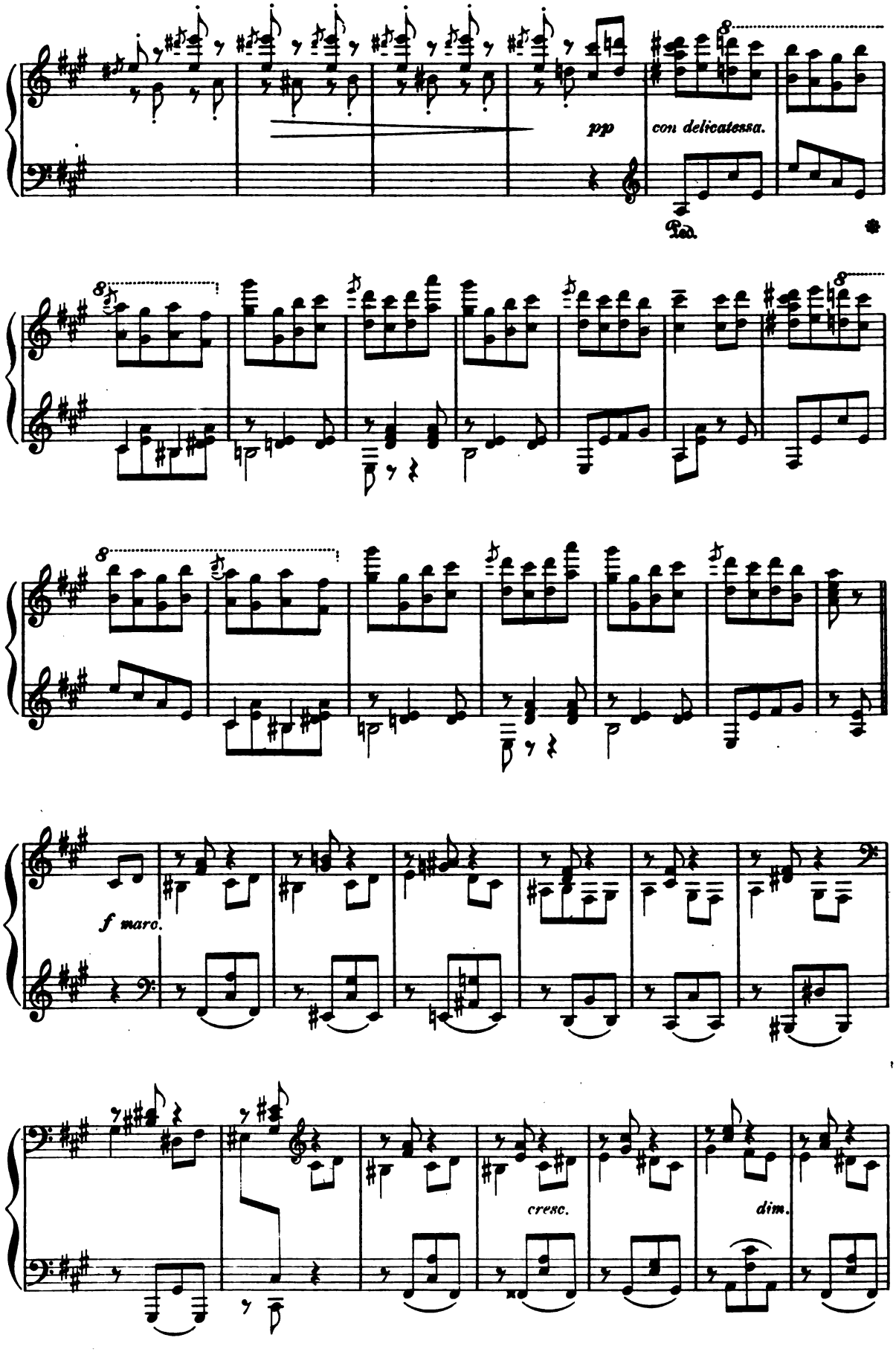

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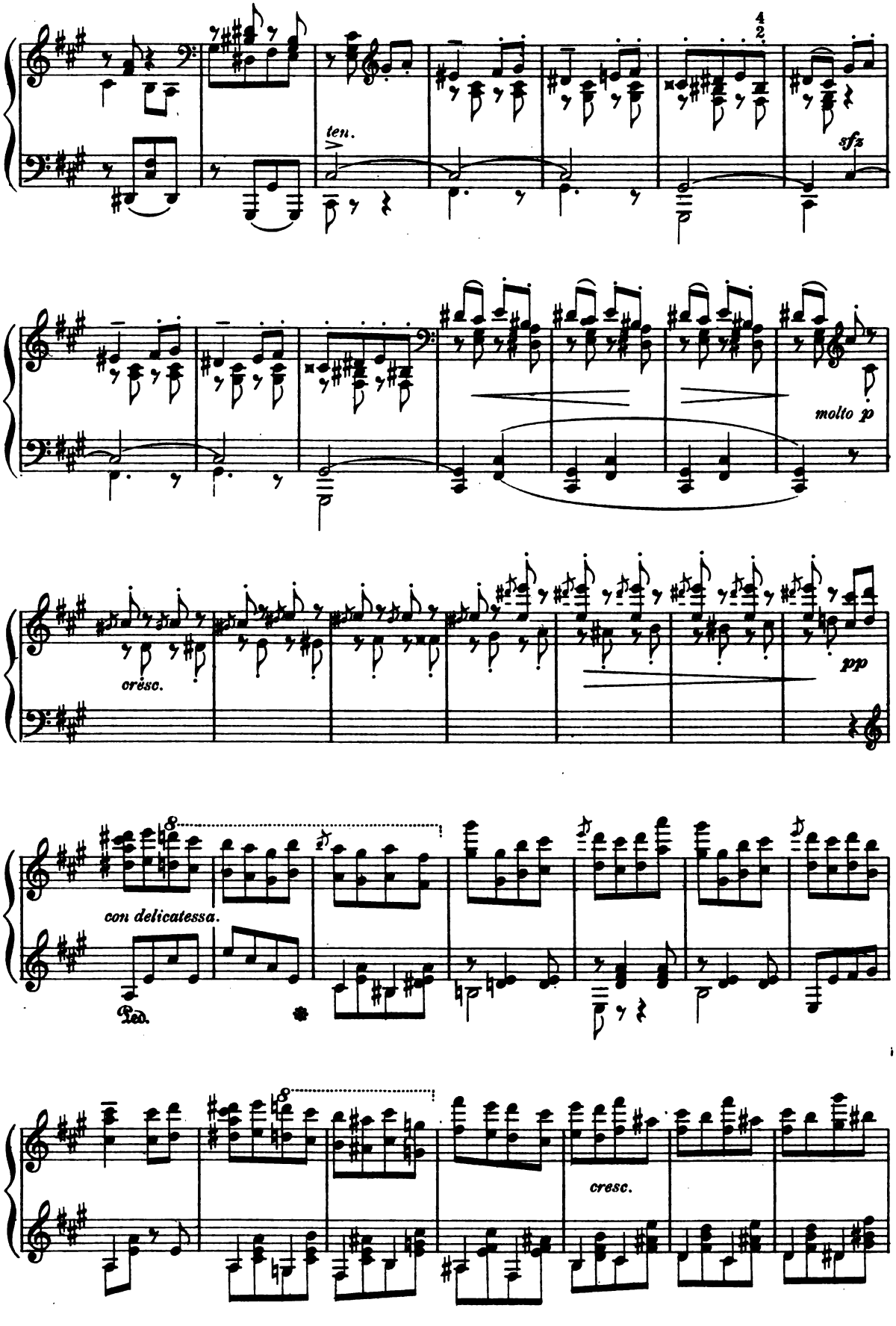

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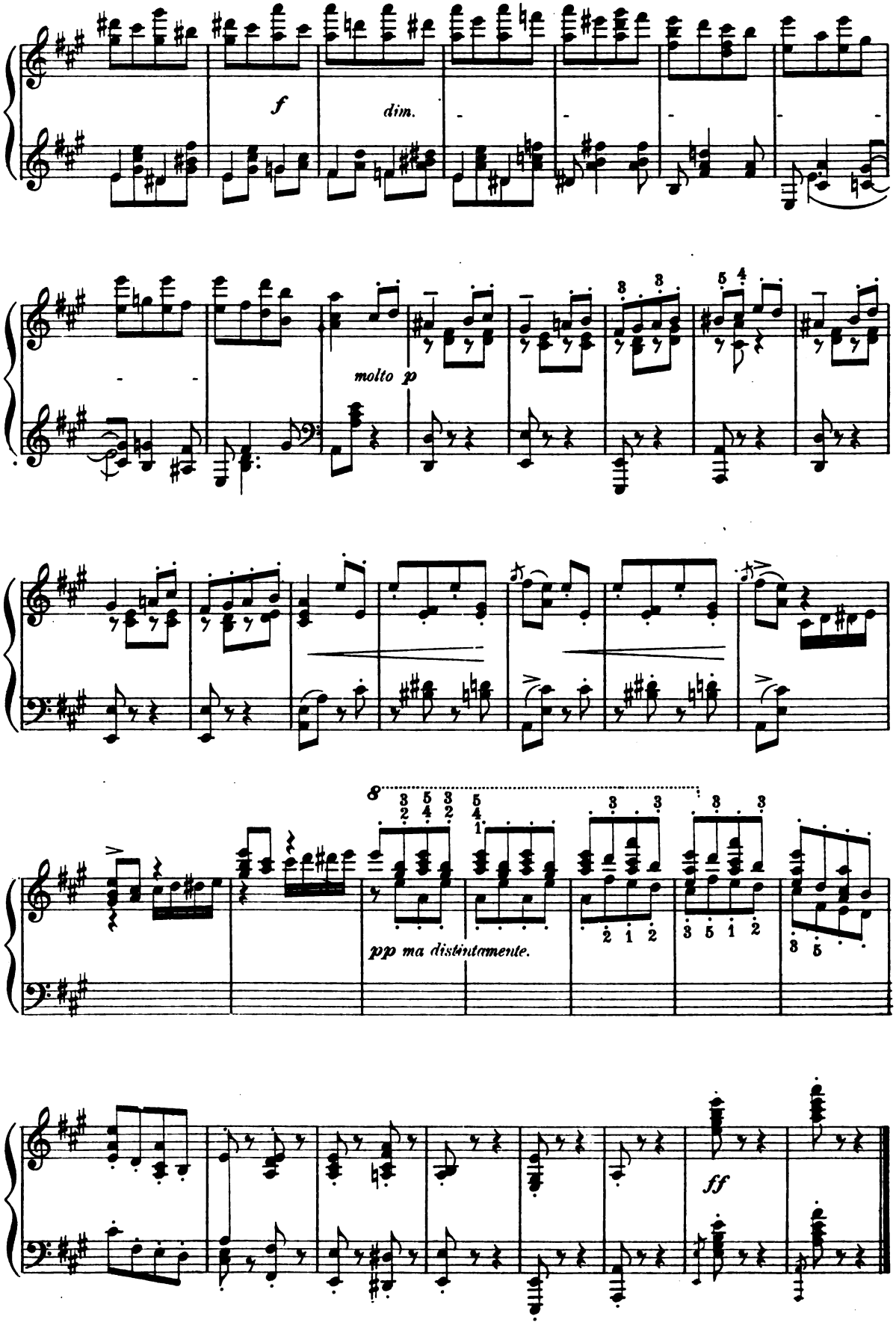

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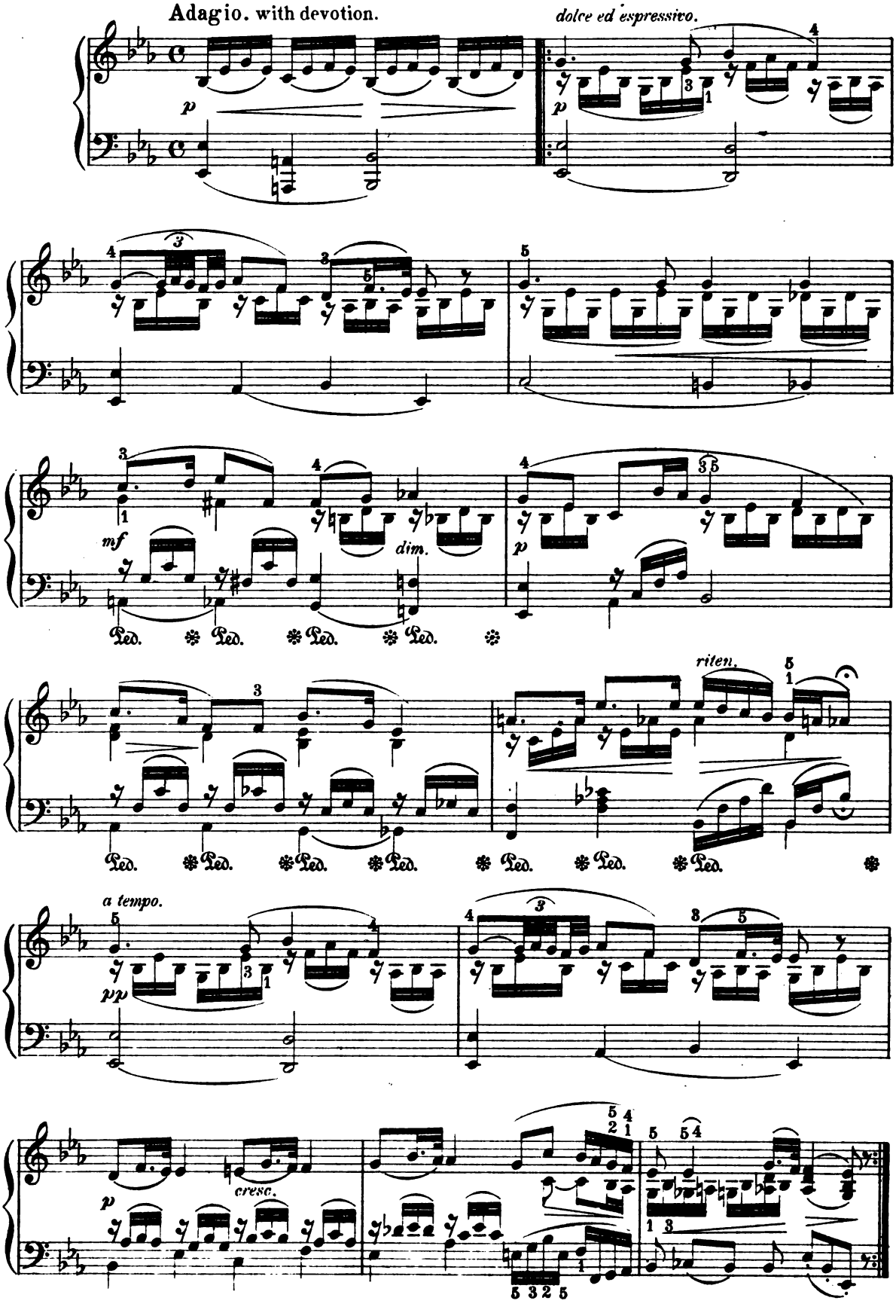
Litany on All Souls Festival.

FRANZ SCHUBERT.



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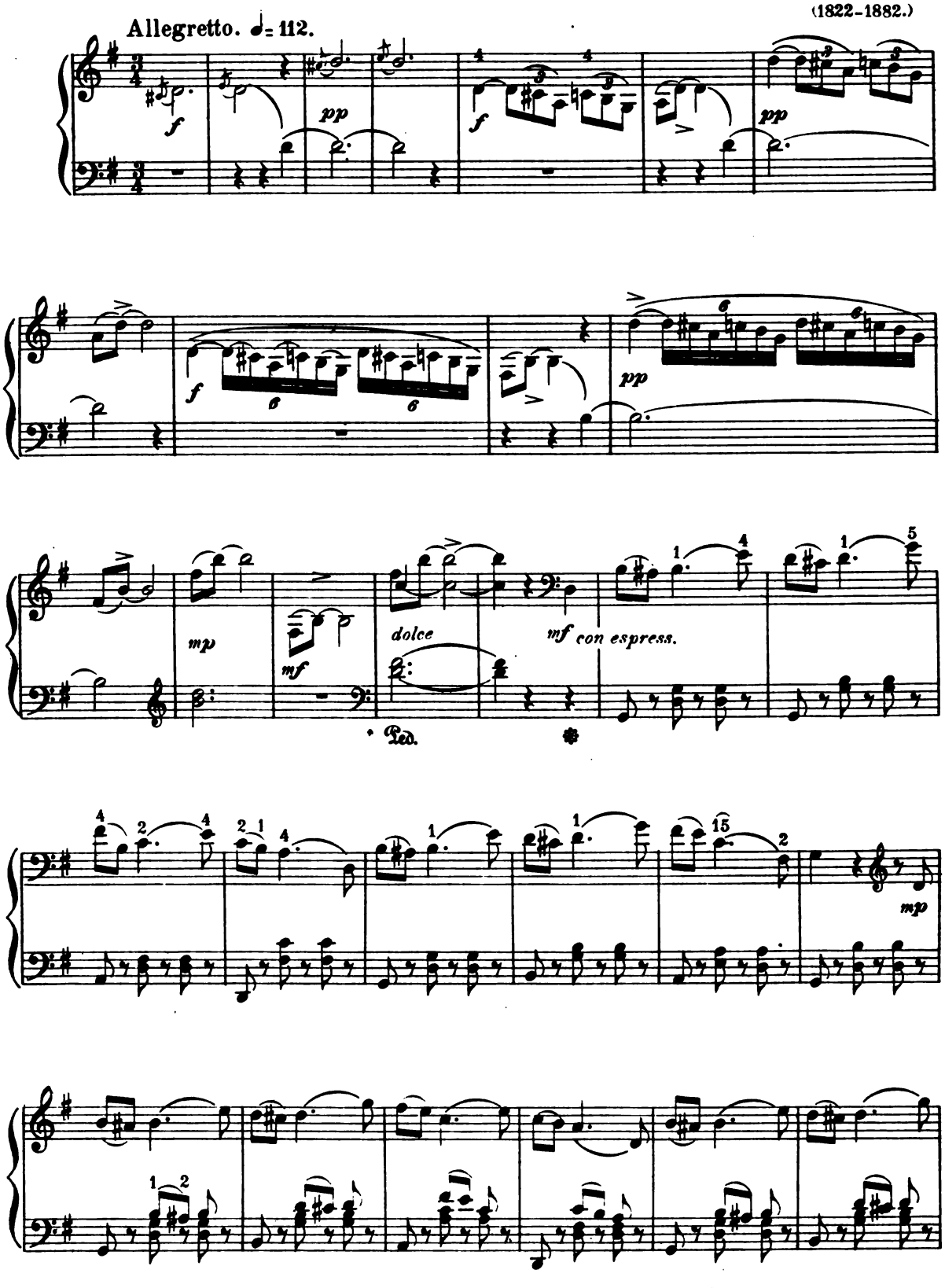
Ranz-Des Vaches.

J. RAFF.
(1822-1882.)

Allegretto. ♩= 112.



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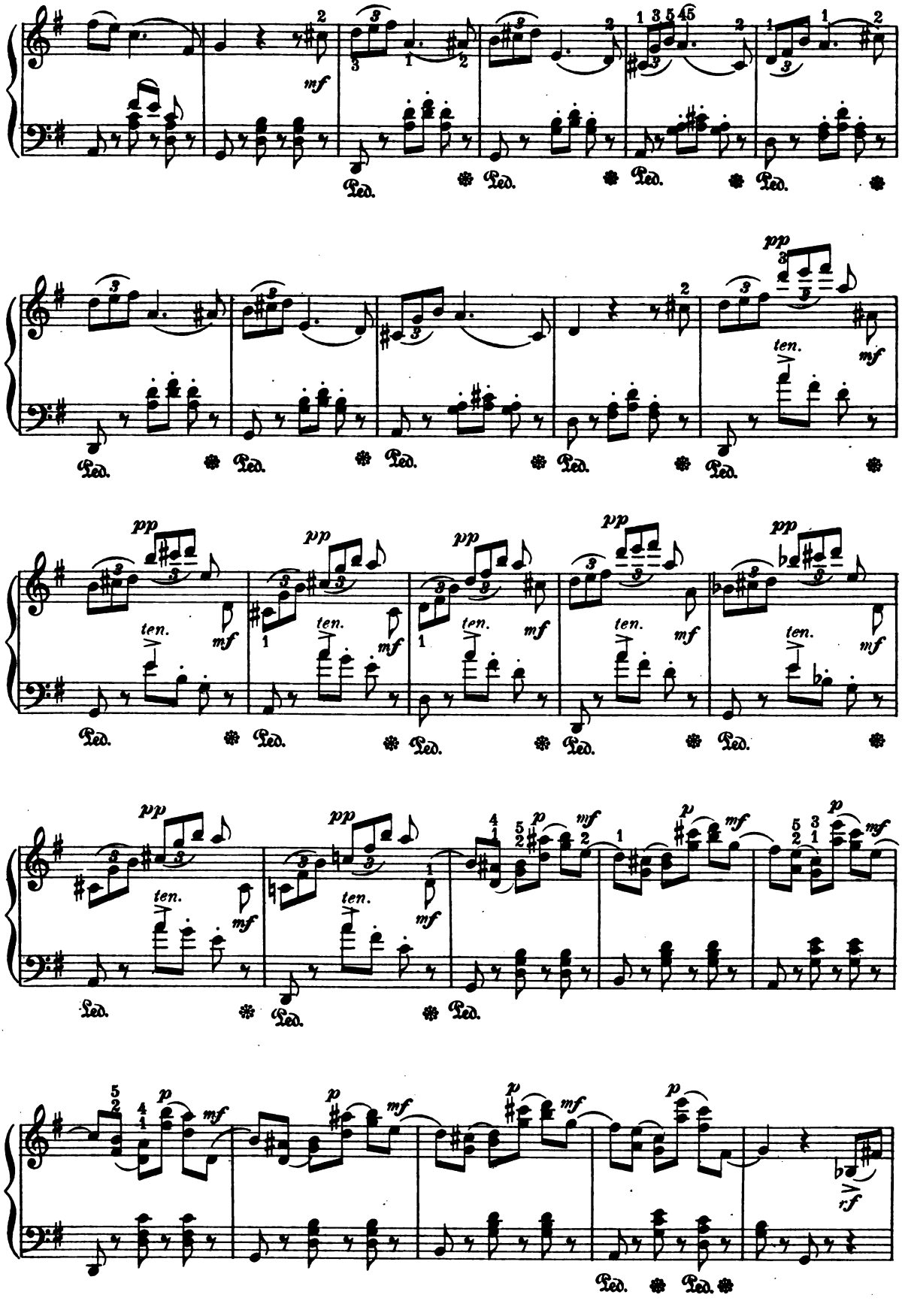

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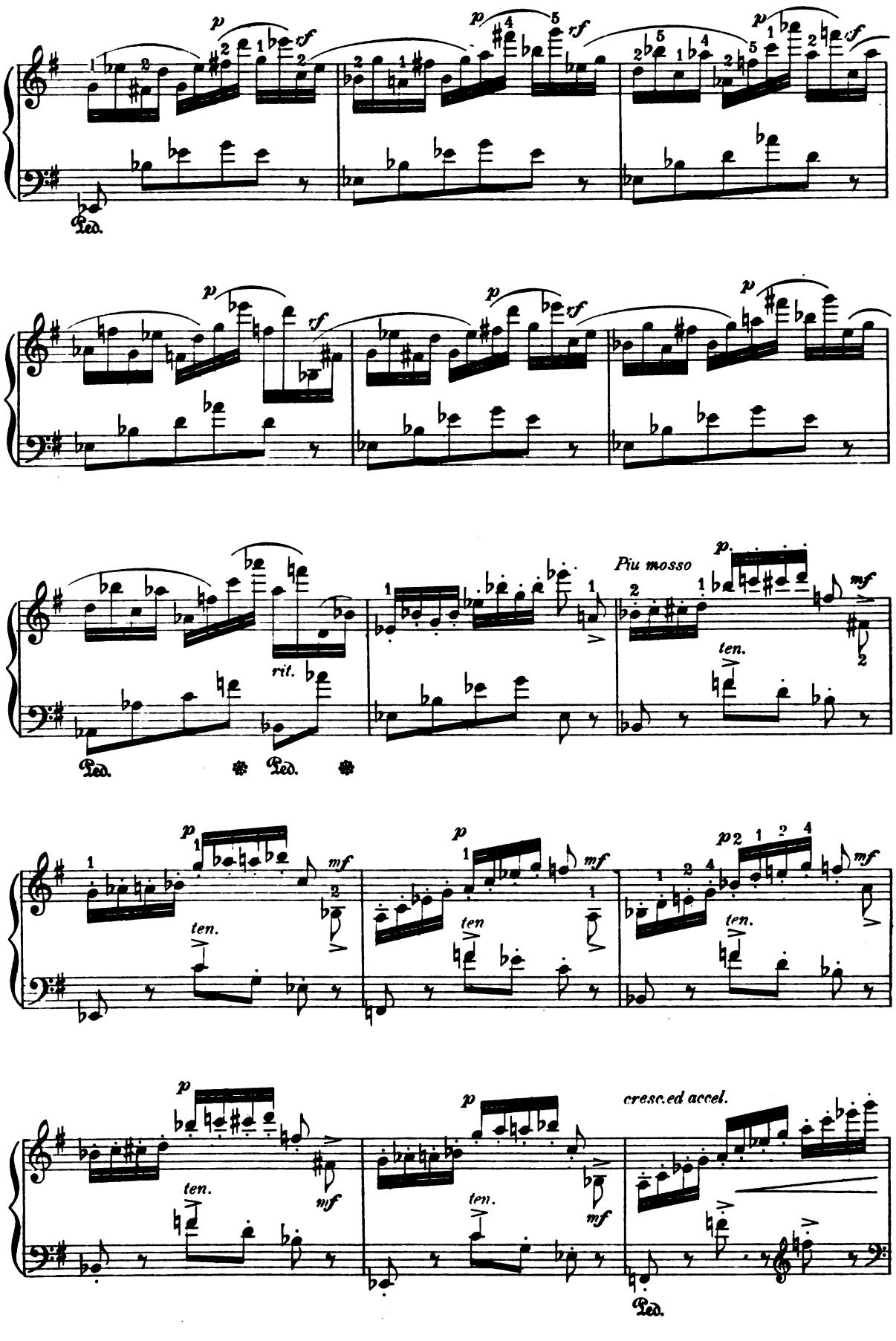

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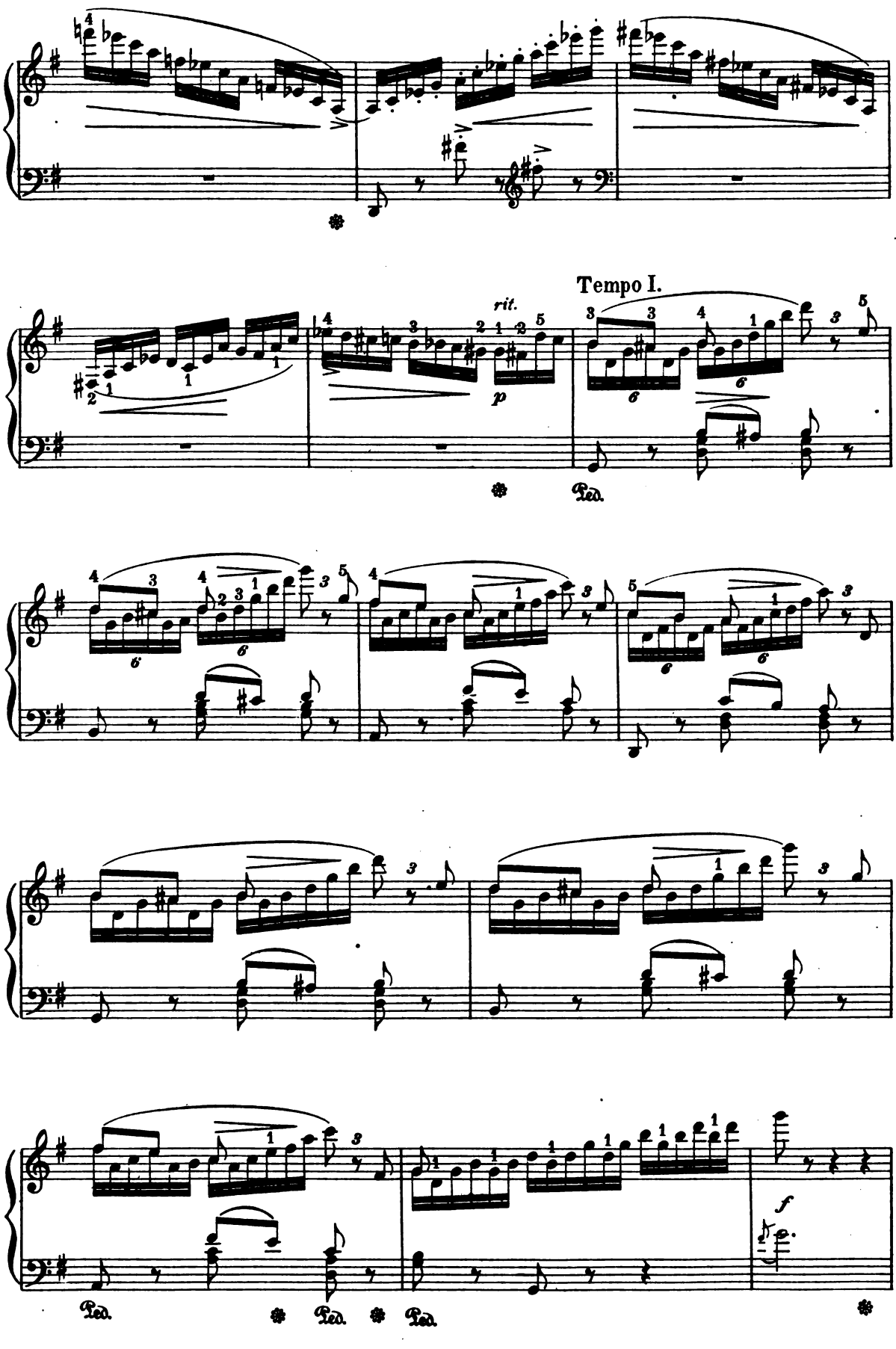

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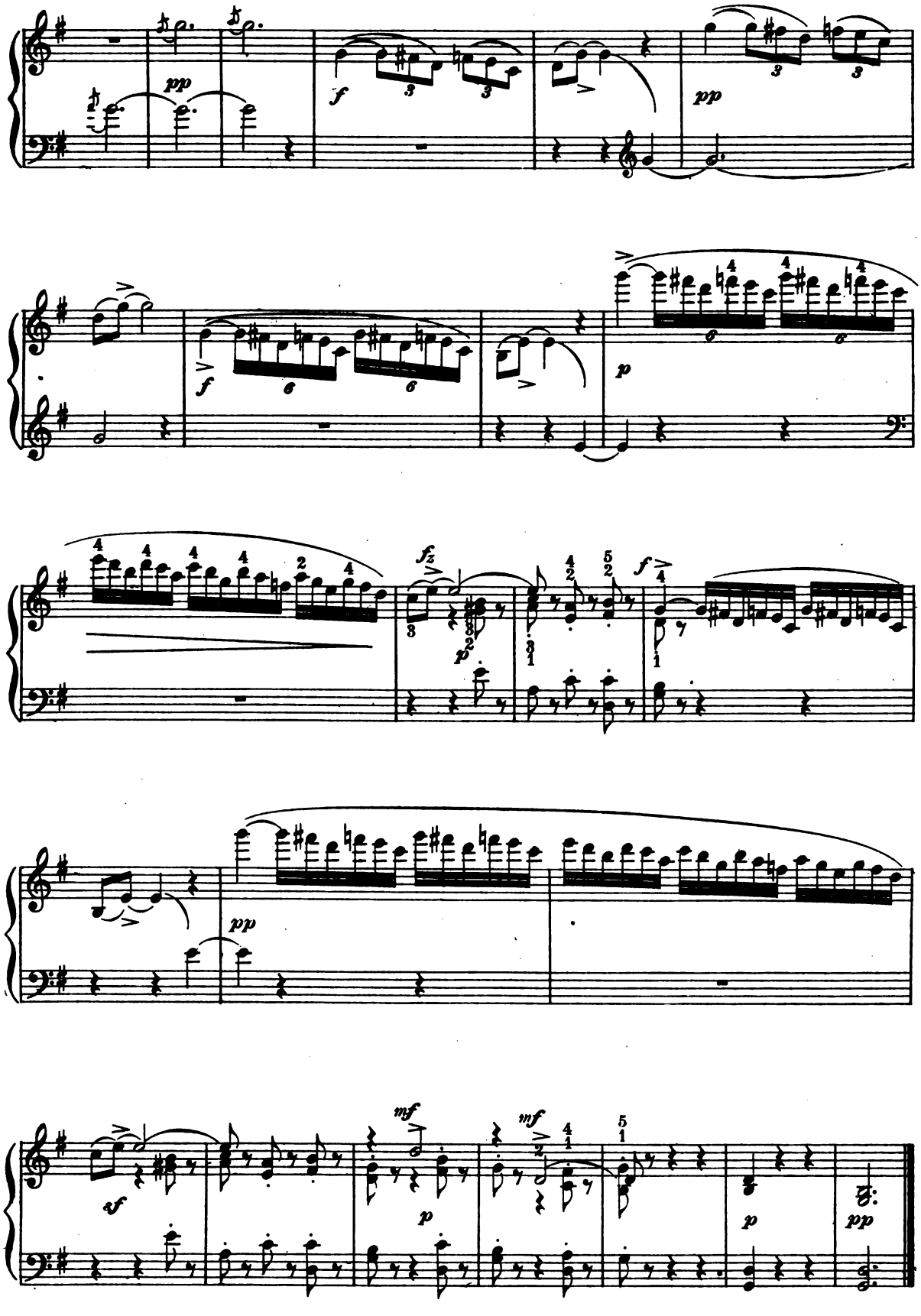

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Ethelbert Nevin

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ETHELBERT NEVIN

ETHELBERT NEVIN was born Nov. 25, 1862, at Edgeworth, near Pittsburg, Penn. When a boy he developed a strong passion for music and clung to it tenaciously during his early school-days. His first serious pianoforte studies were with Mr. B. J. Lang in Boston, and at the same time he took up harmony under Stephen Emery. In 1884 he went to Berlin, where he remained three years, studying with Karl Klindworth and Von Bülow. Leaving Berlin in 1887, he returned to Boston and remained three years, at the end of which time he again went to Europe and spent the years 1890 to 1892 inclusive in France and Germany, in teaching, studying and composing. In the fall of 1892 he returned to Boston where he played in public occasionally, taught and composed. He was in broken health, however, and died in New Haven, Conn., on February 17, 1901.

His first attempt at composing was made when he was eleven years old, and his first published composition was brought out in 1888.

The greater number of his compositions have been for the voice and piano, and among his principal works are the following:—

Water Scenes, Op. 13.

In Arcady, Op. 16.

Etude in the form of a Romance, Op. 18.

Four piano pieces, Op. 7.

Two pieces for violin and piano, Op. 8.

Three pieces for the piano, four hands, Op. 6.

Five Songs, Op. 12.

A Book of Songs, Op. 20.

A pantomime designed by Vance Thompson, entitled *Lady Floriane's Dream*. *The Quest*, a cantata, published 1902.

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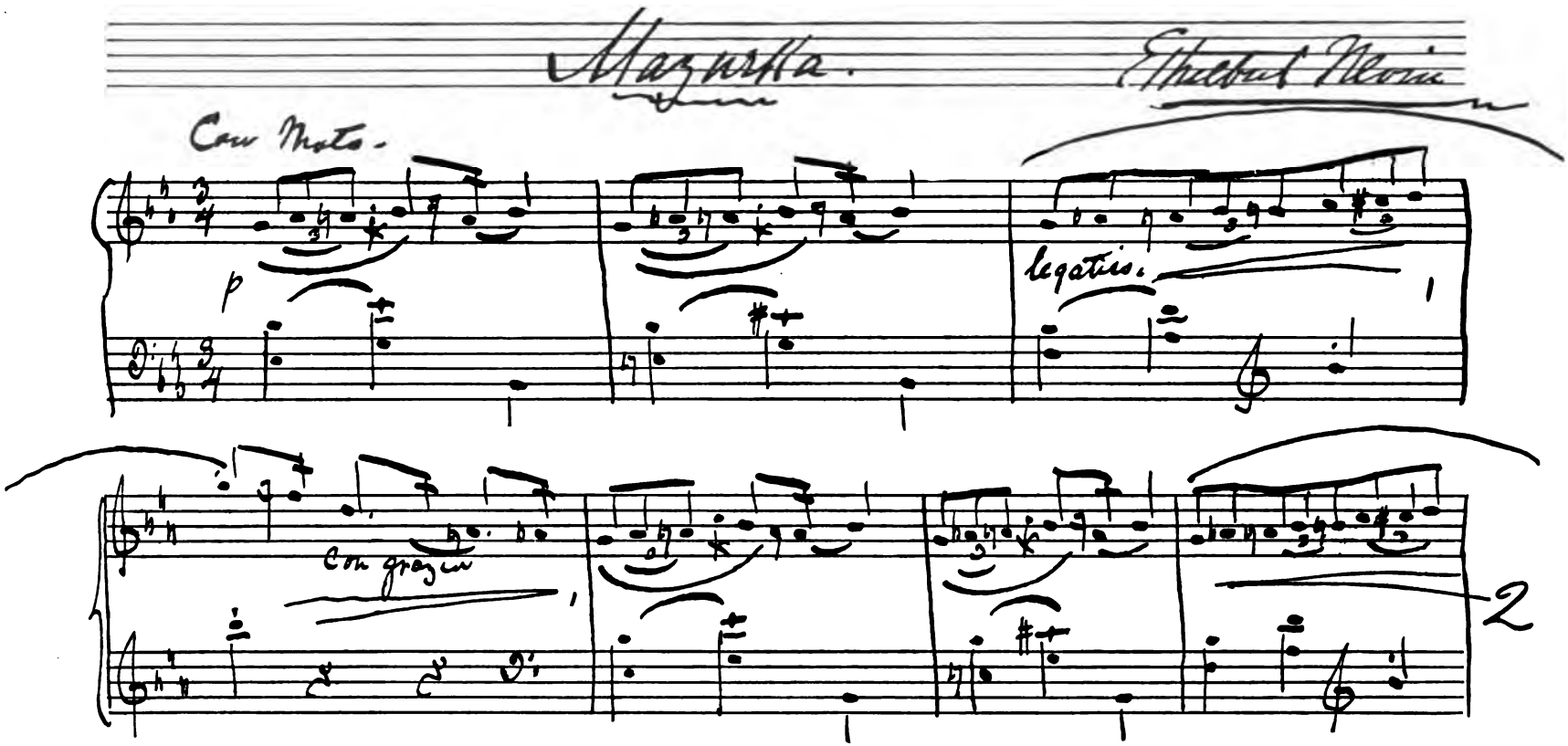

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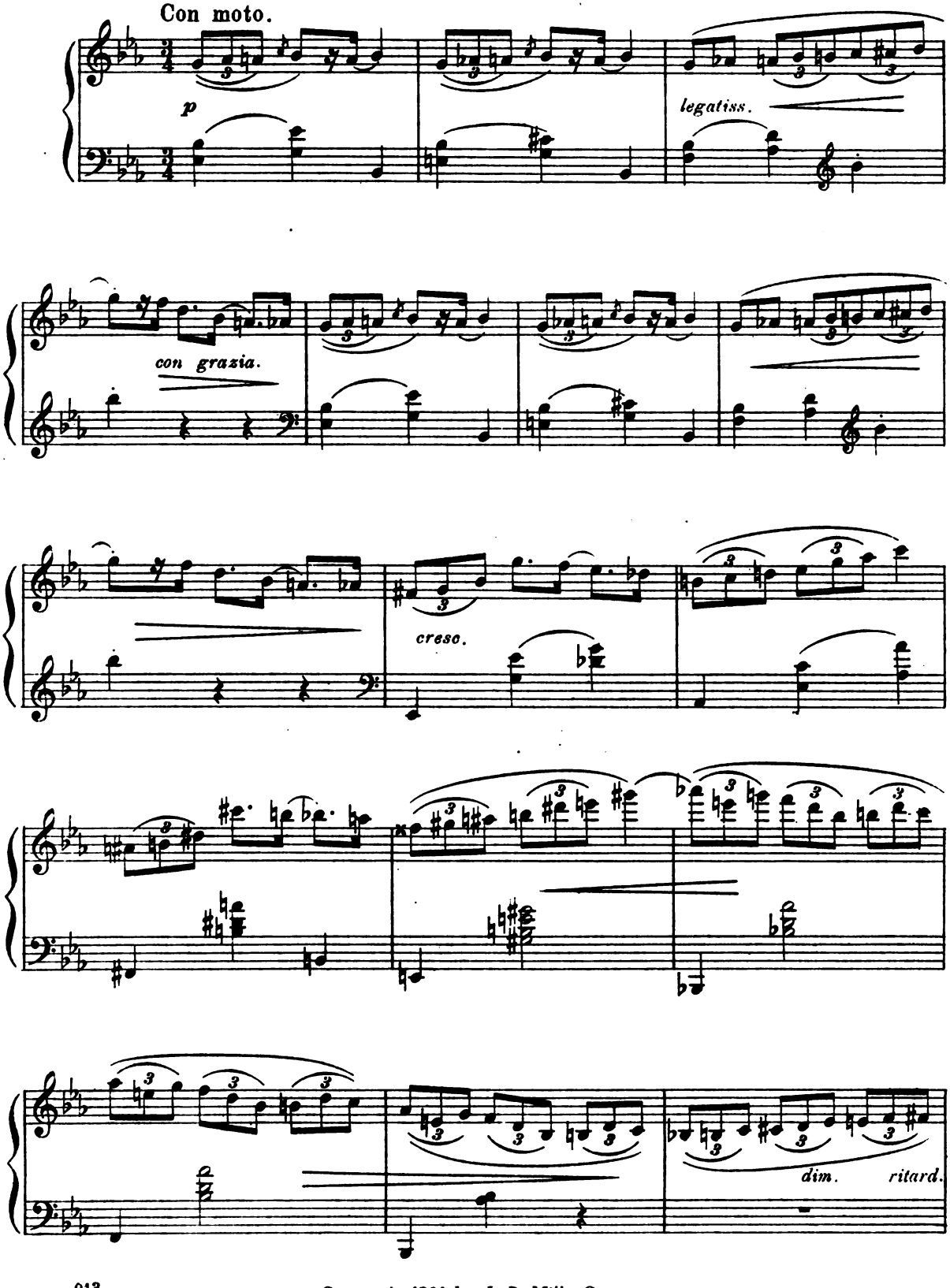
Mazurka.

ETHELBERT NEVIN.



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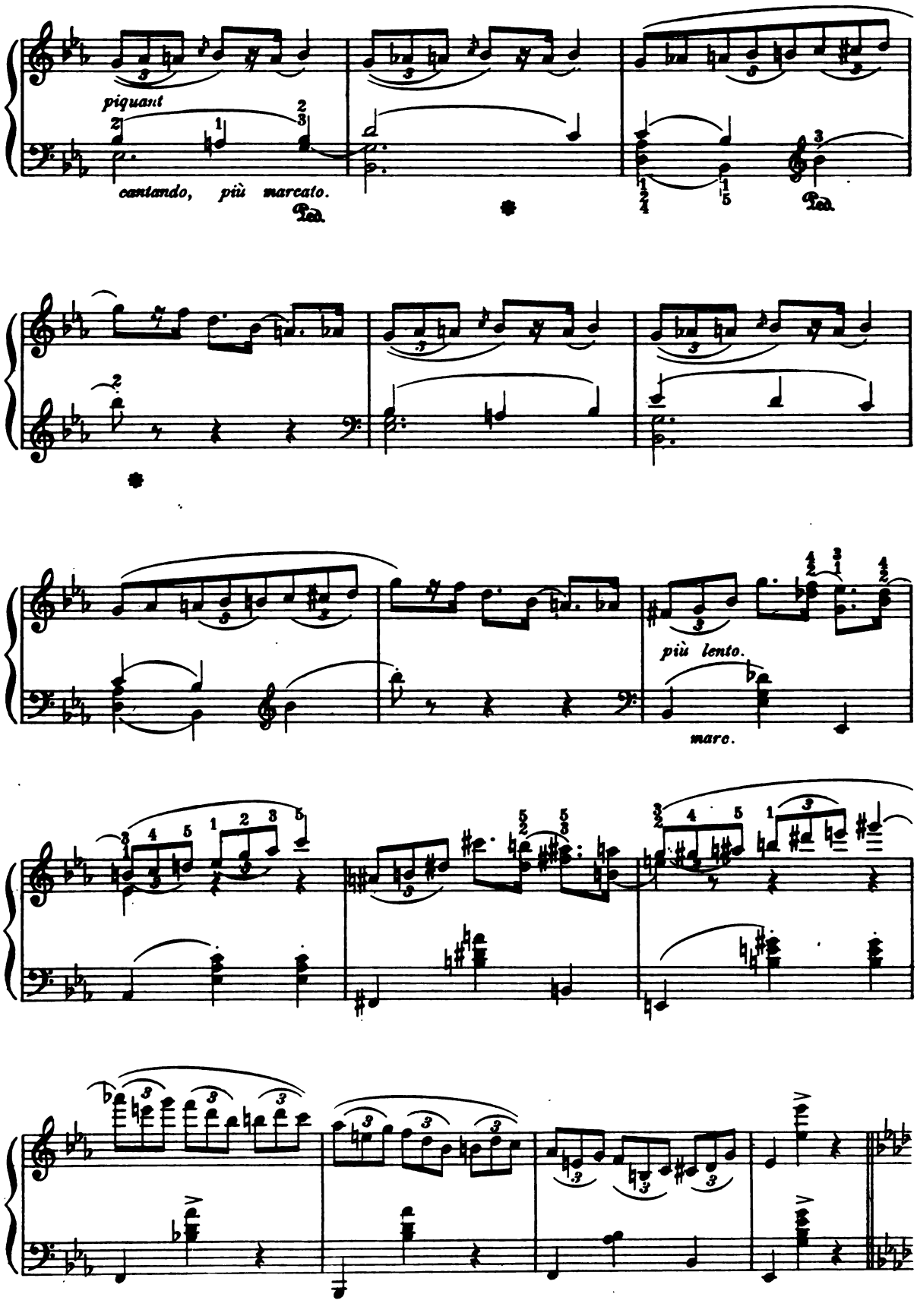

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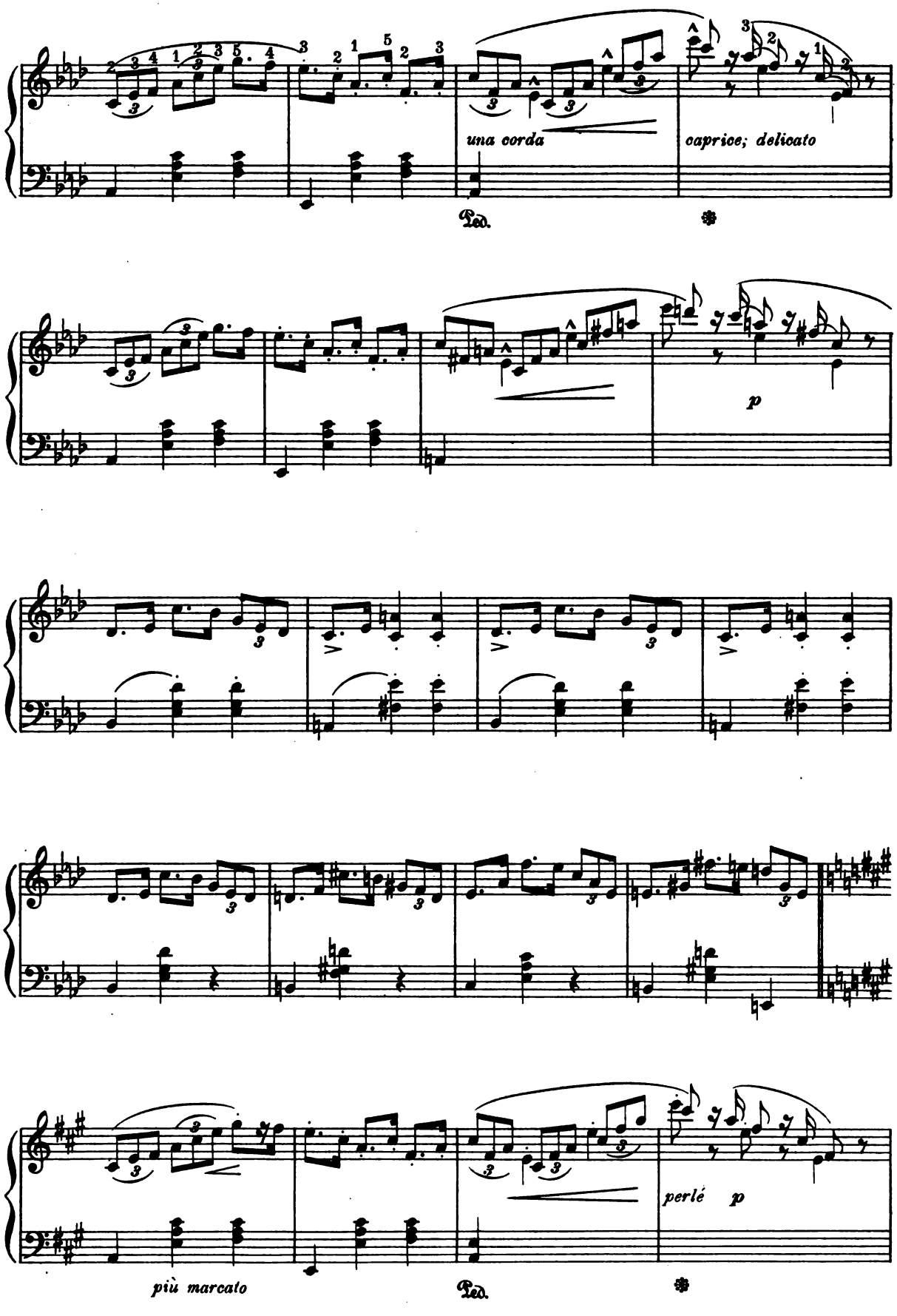

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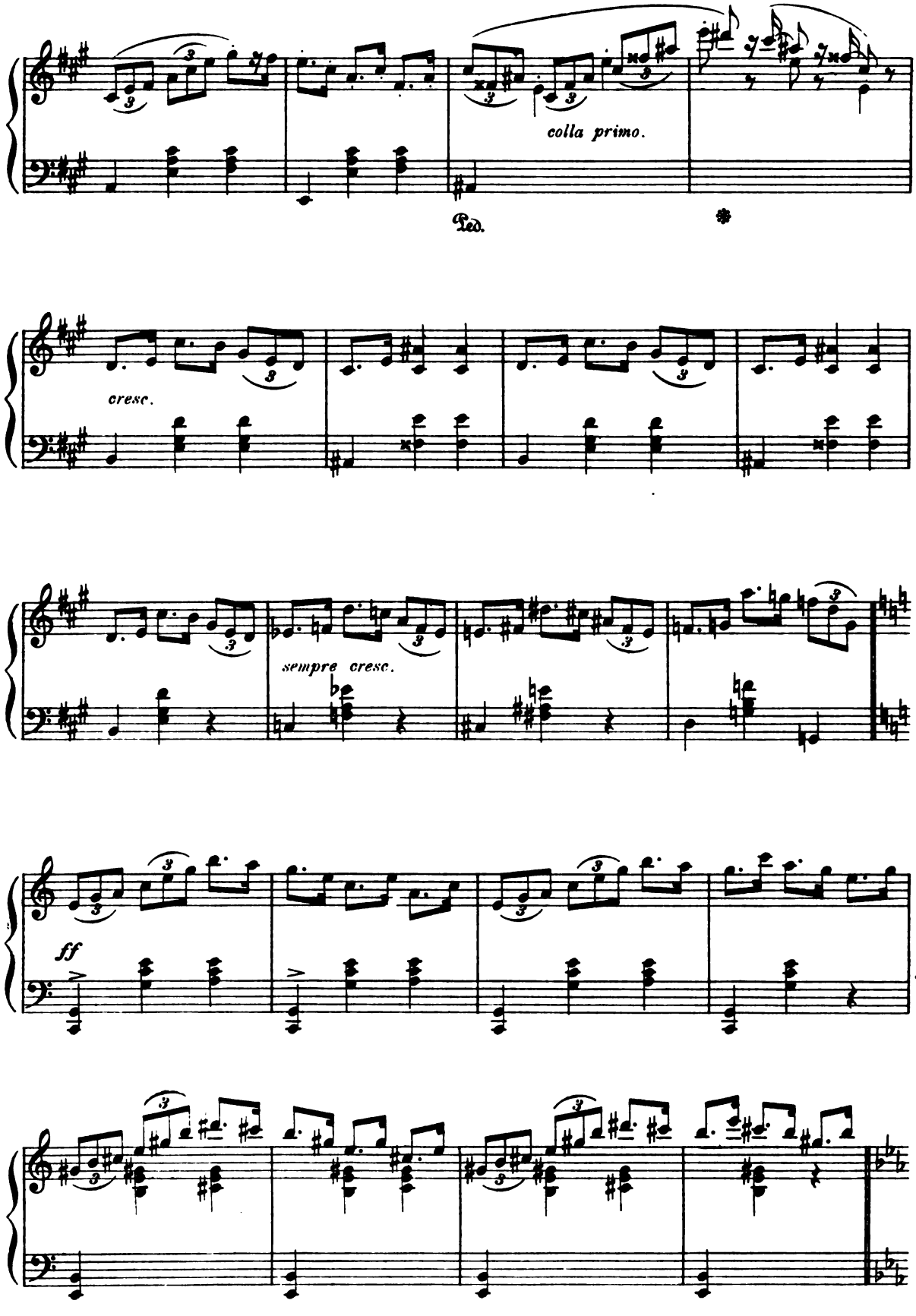

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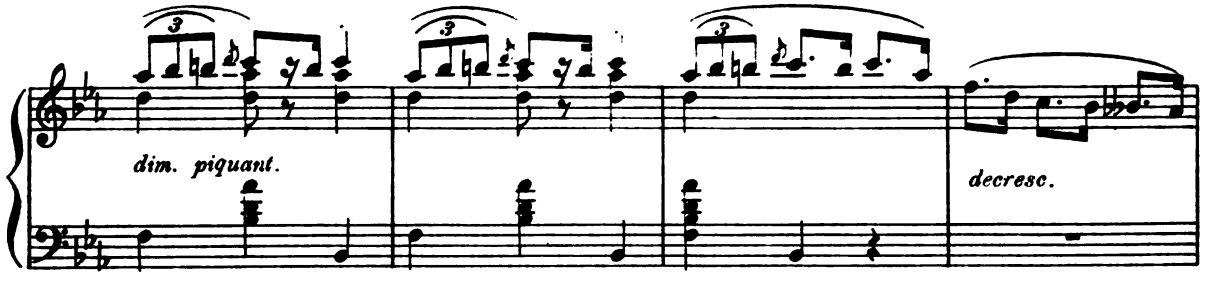

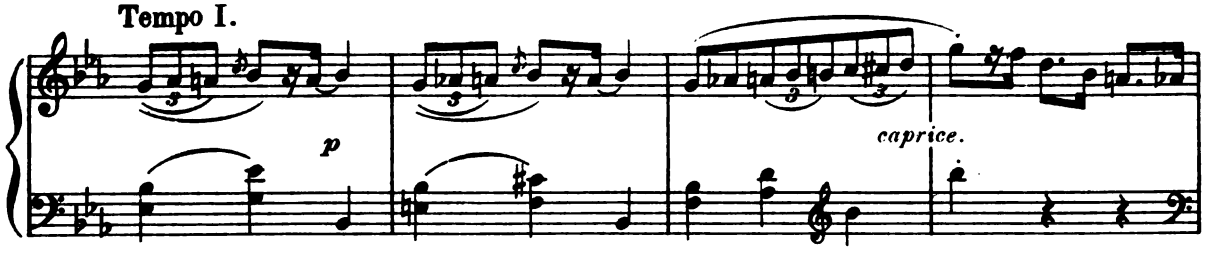

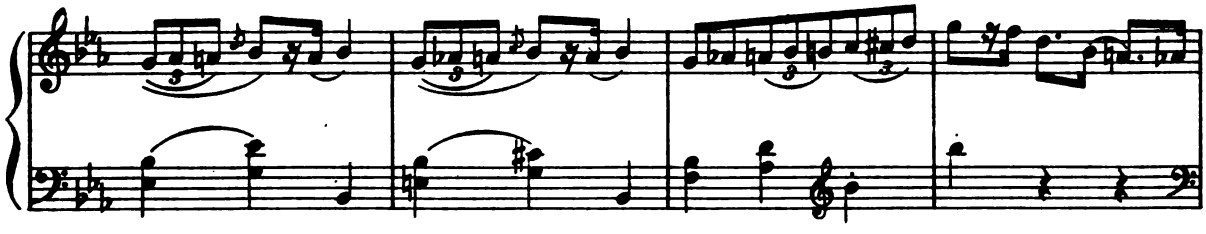

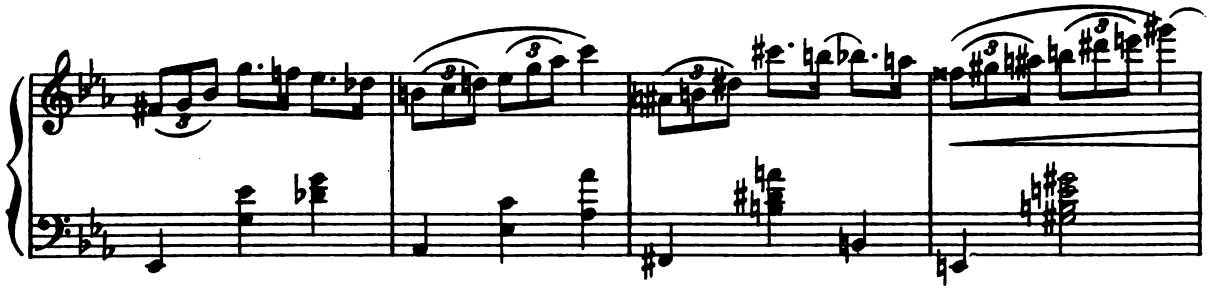

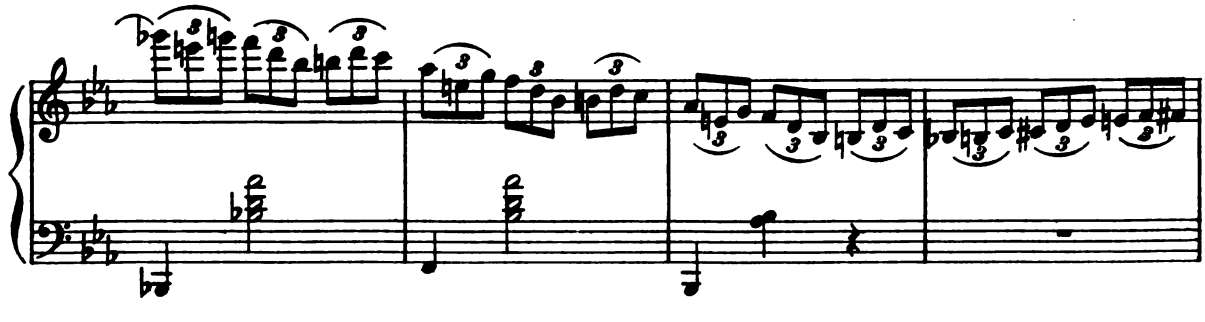

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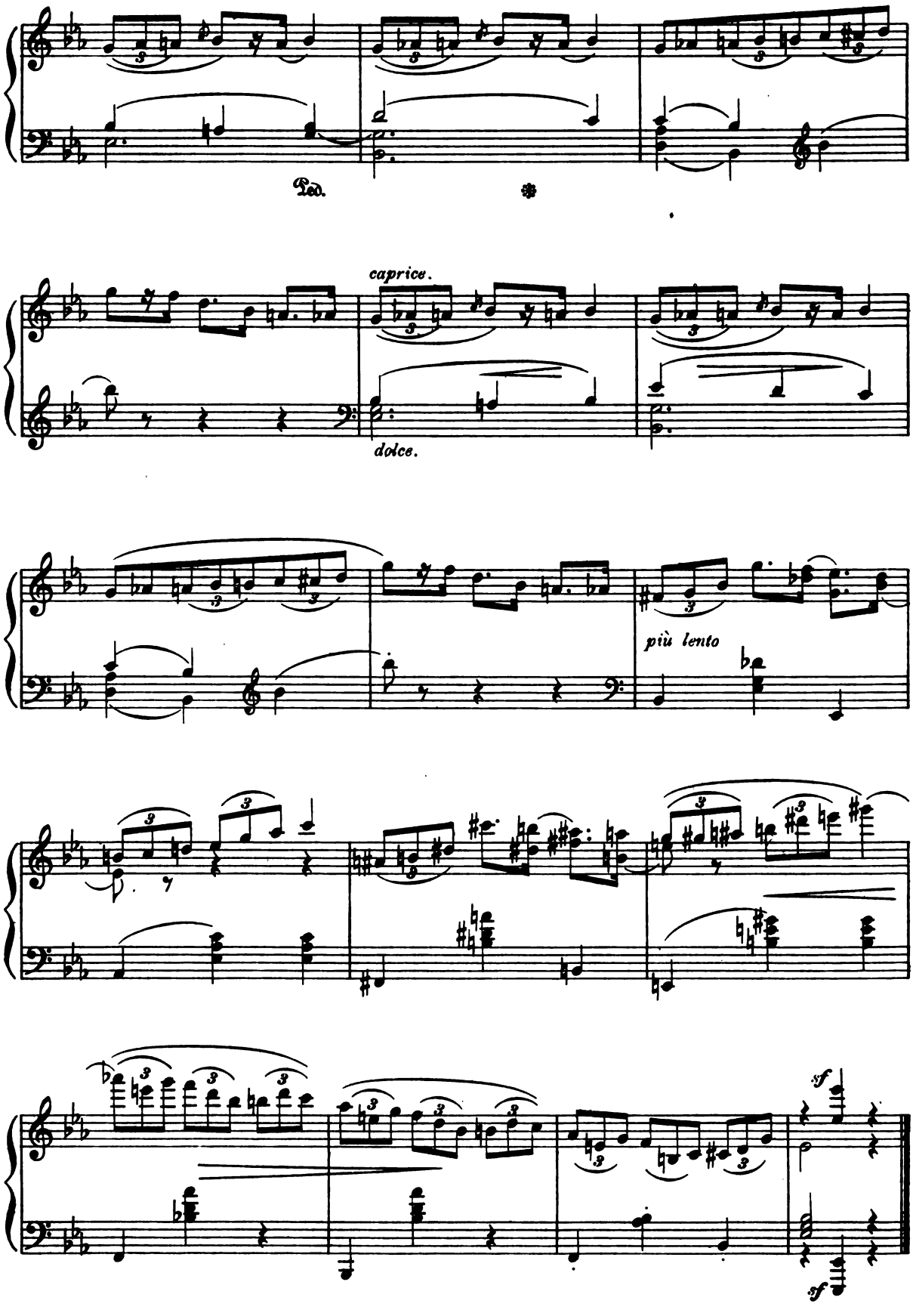

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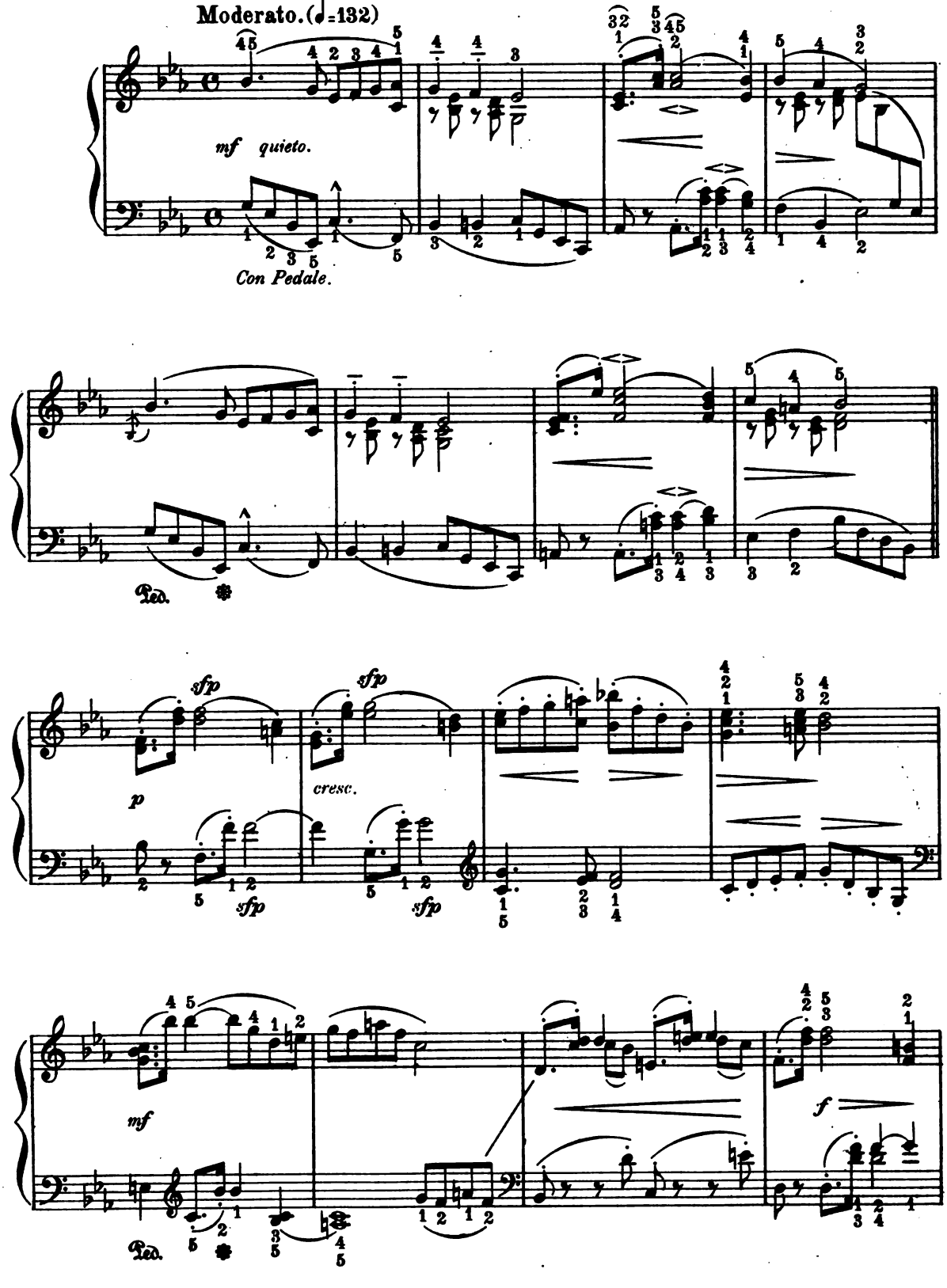
Forest Scenes.

WAYSIDE INN.

R. SCHUMANN, Op. 82. №6.



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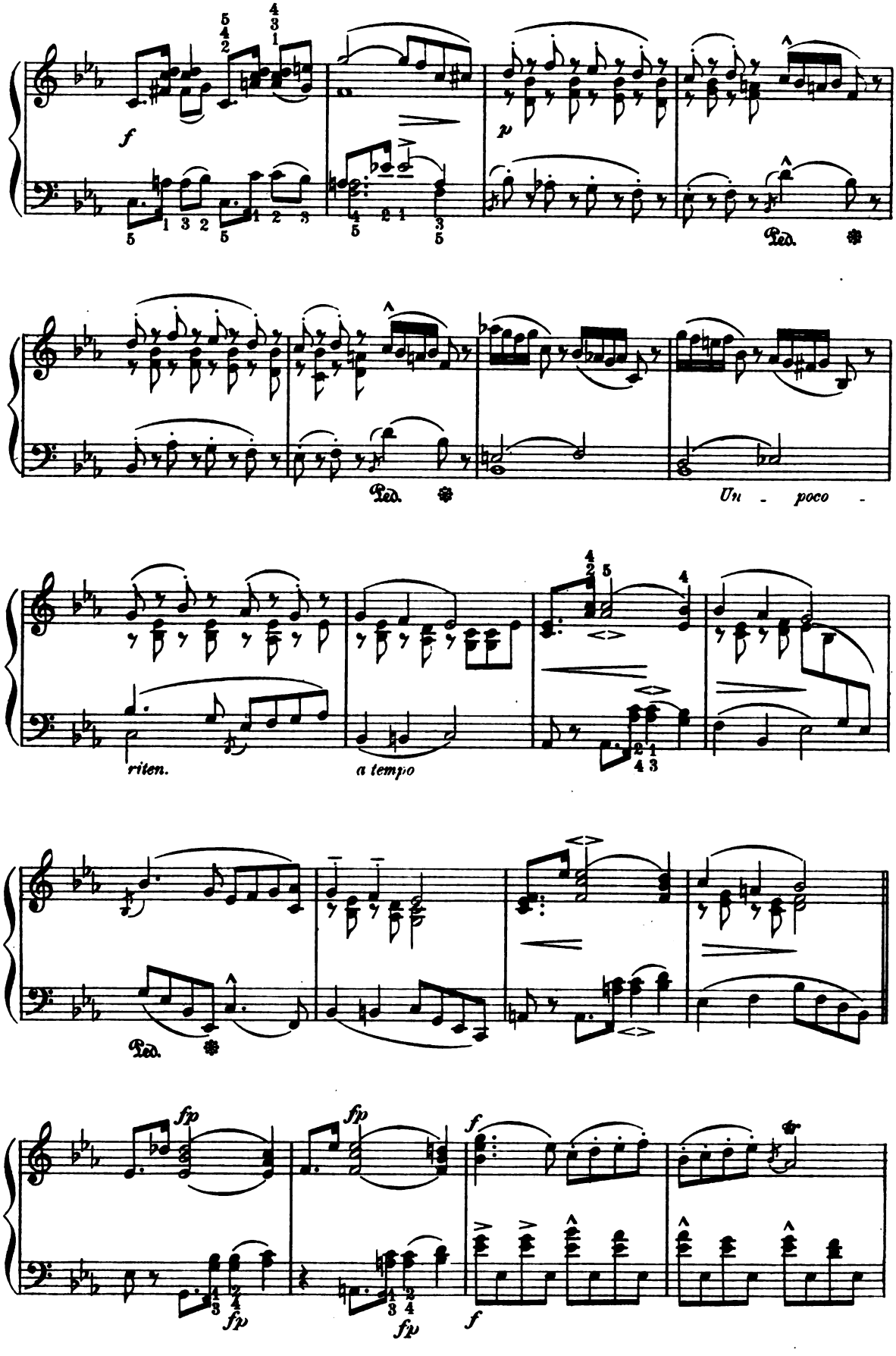

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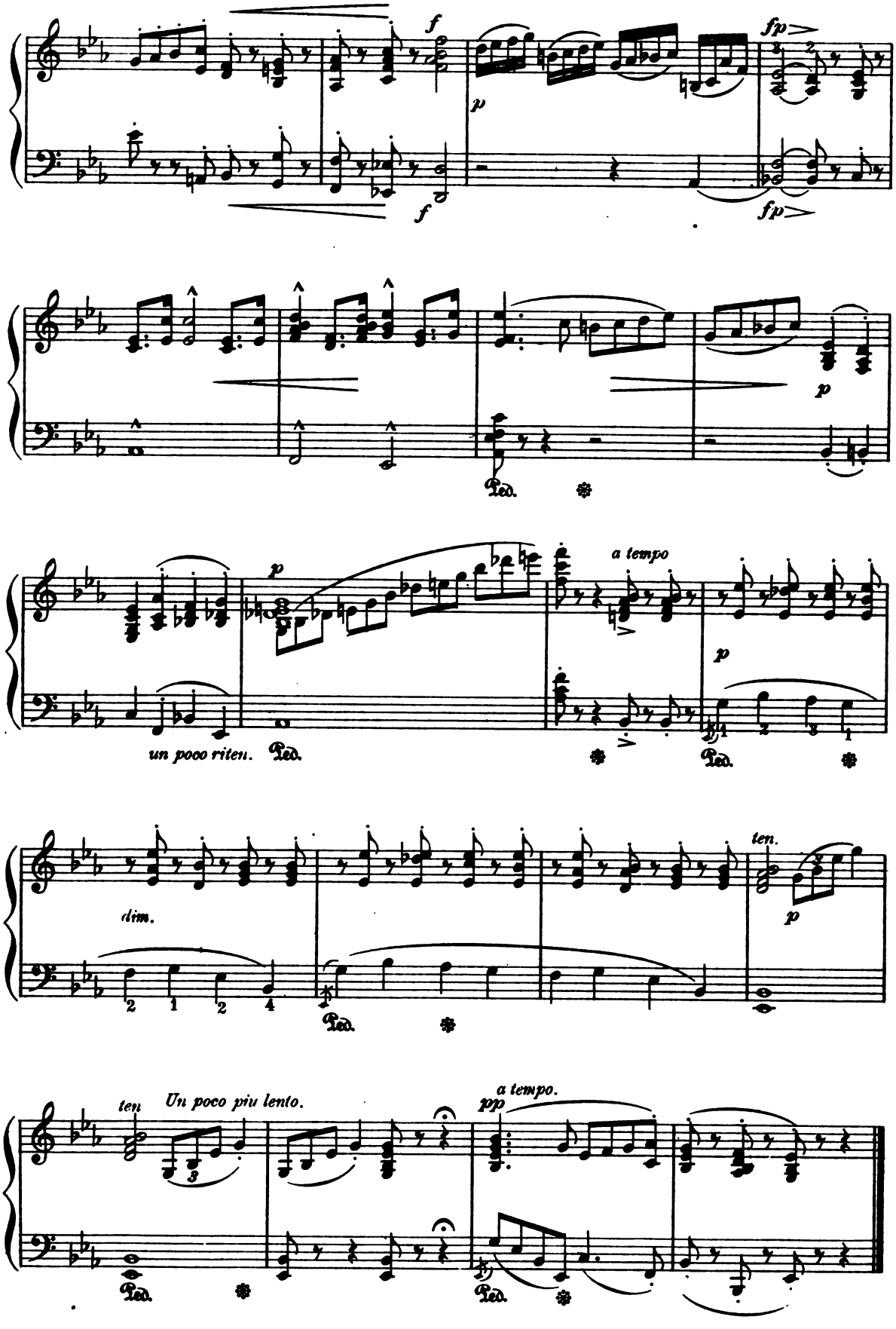

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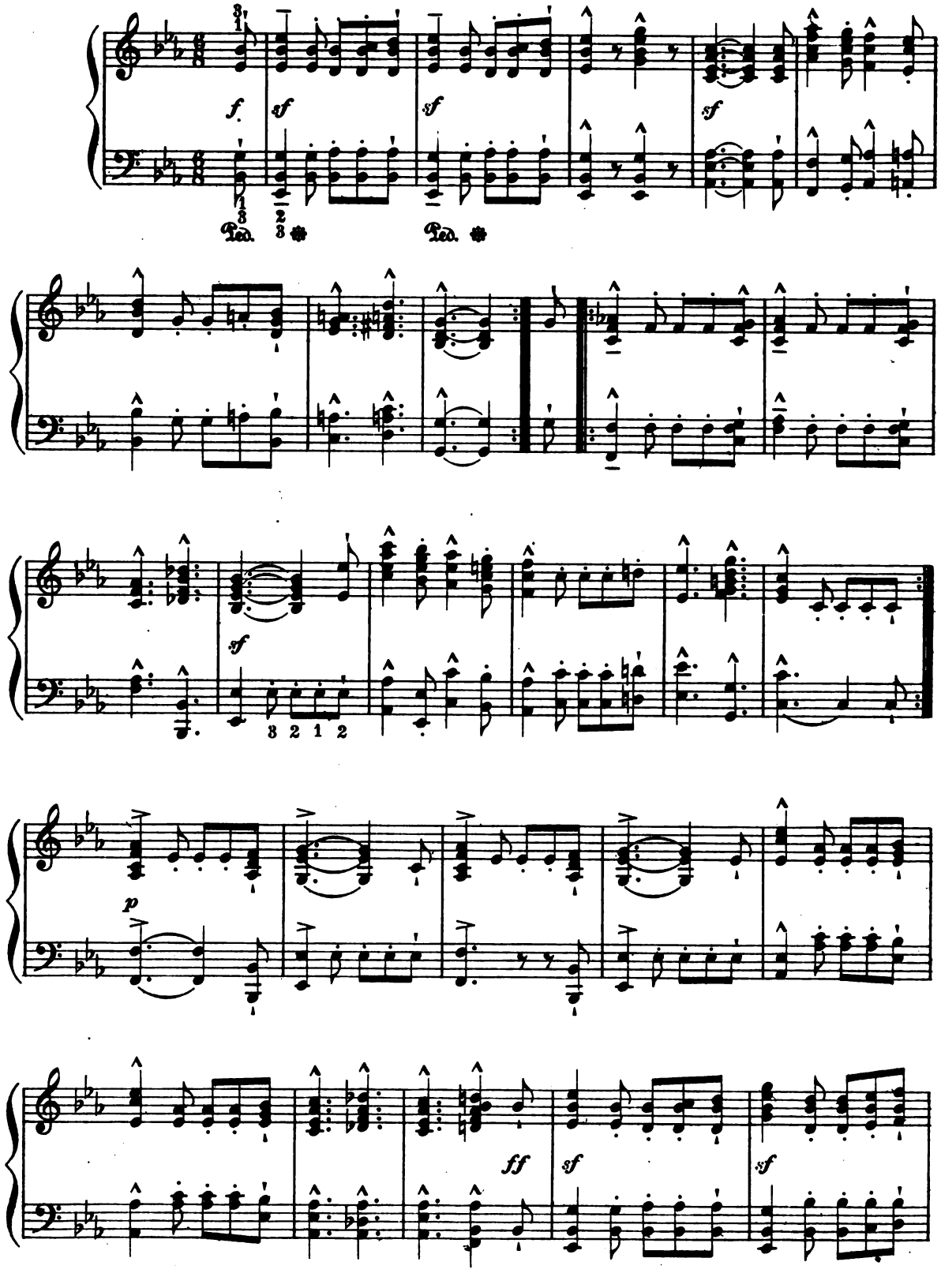
Forest Scenes.

HUNTING SONG.

R. SCHUMANN, Op. 82. No 8.

Vivace con forza. (♩.=120.)



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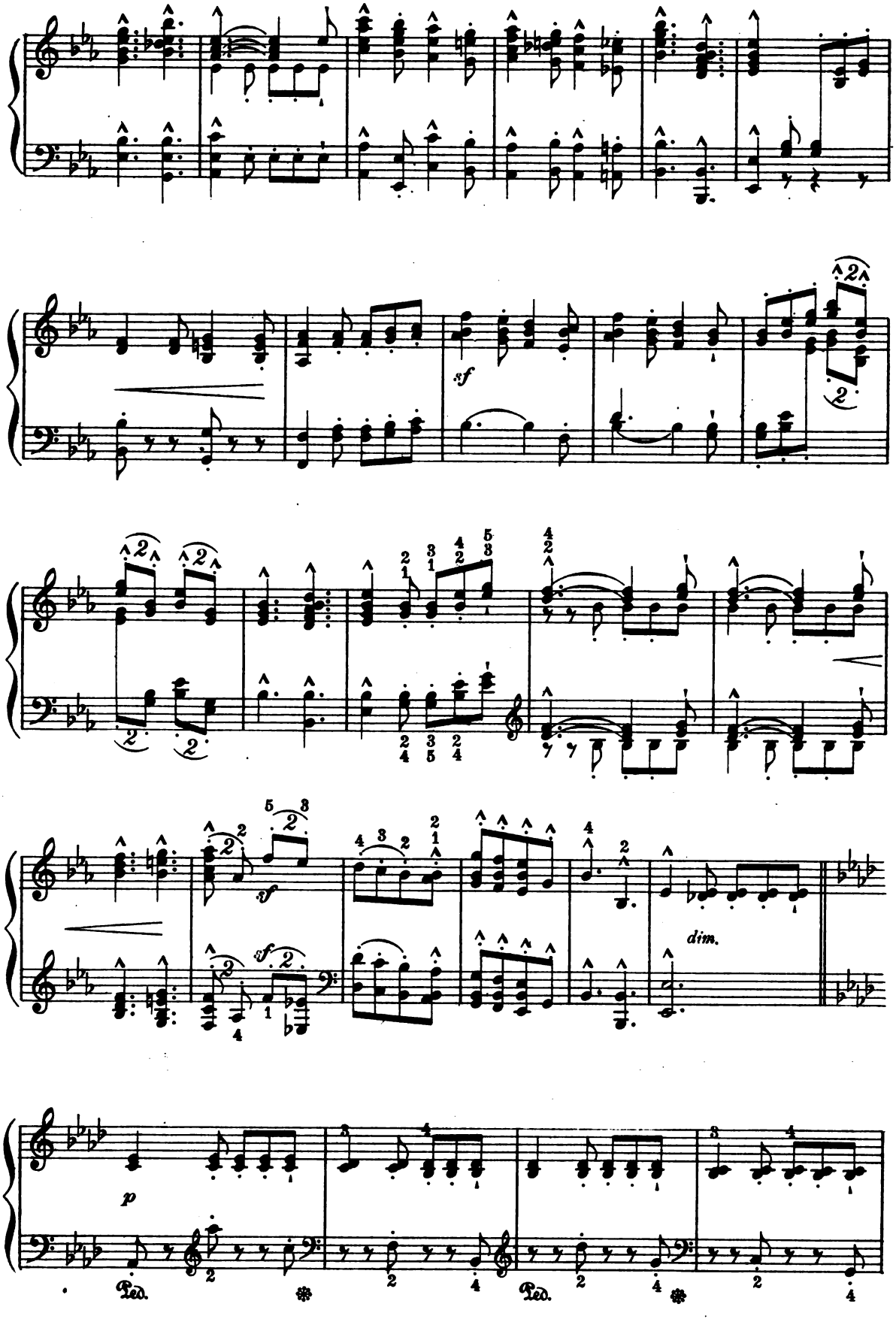

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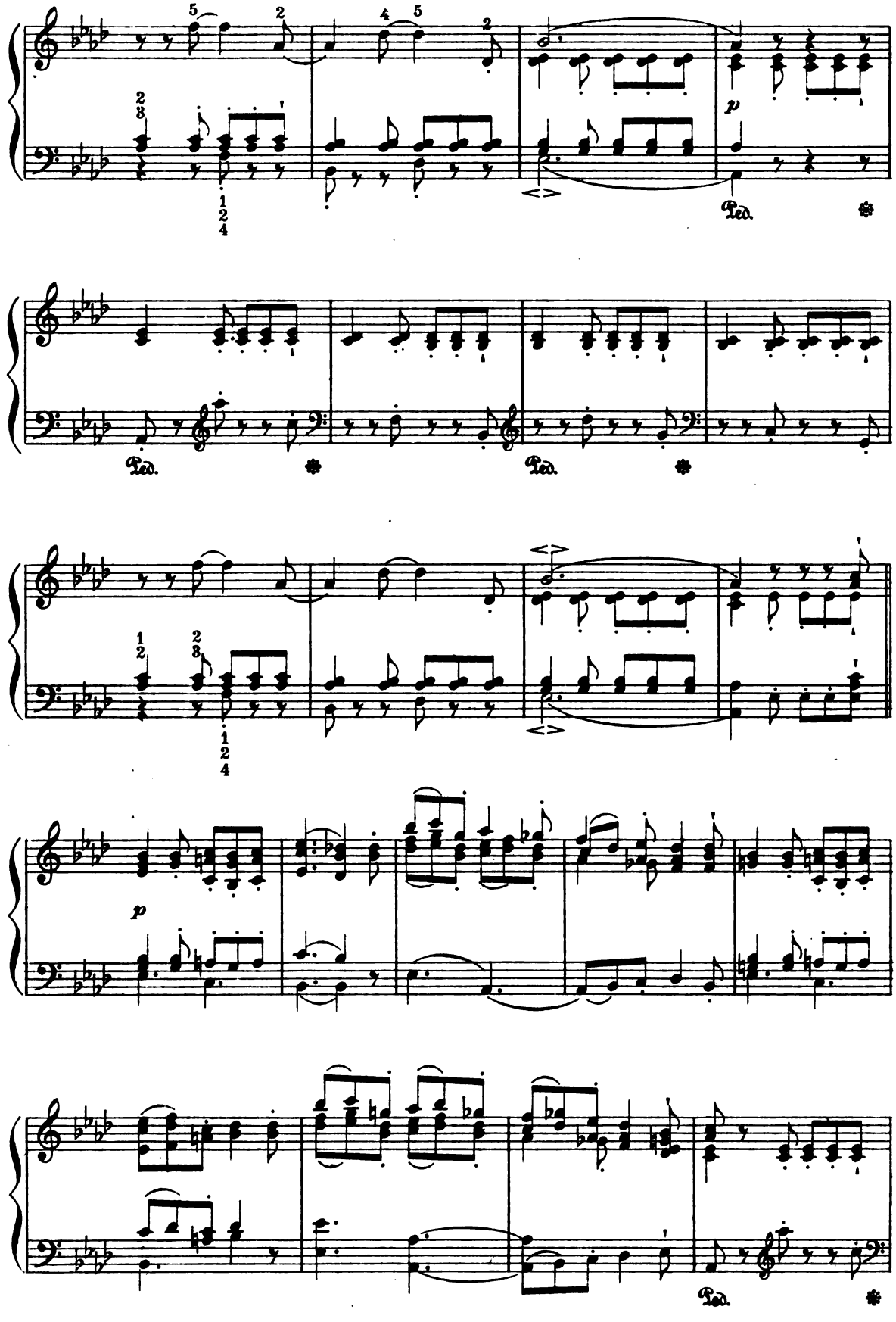

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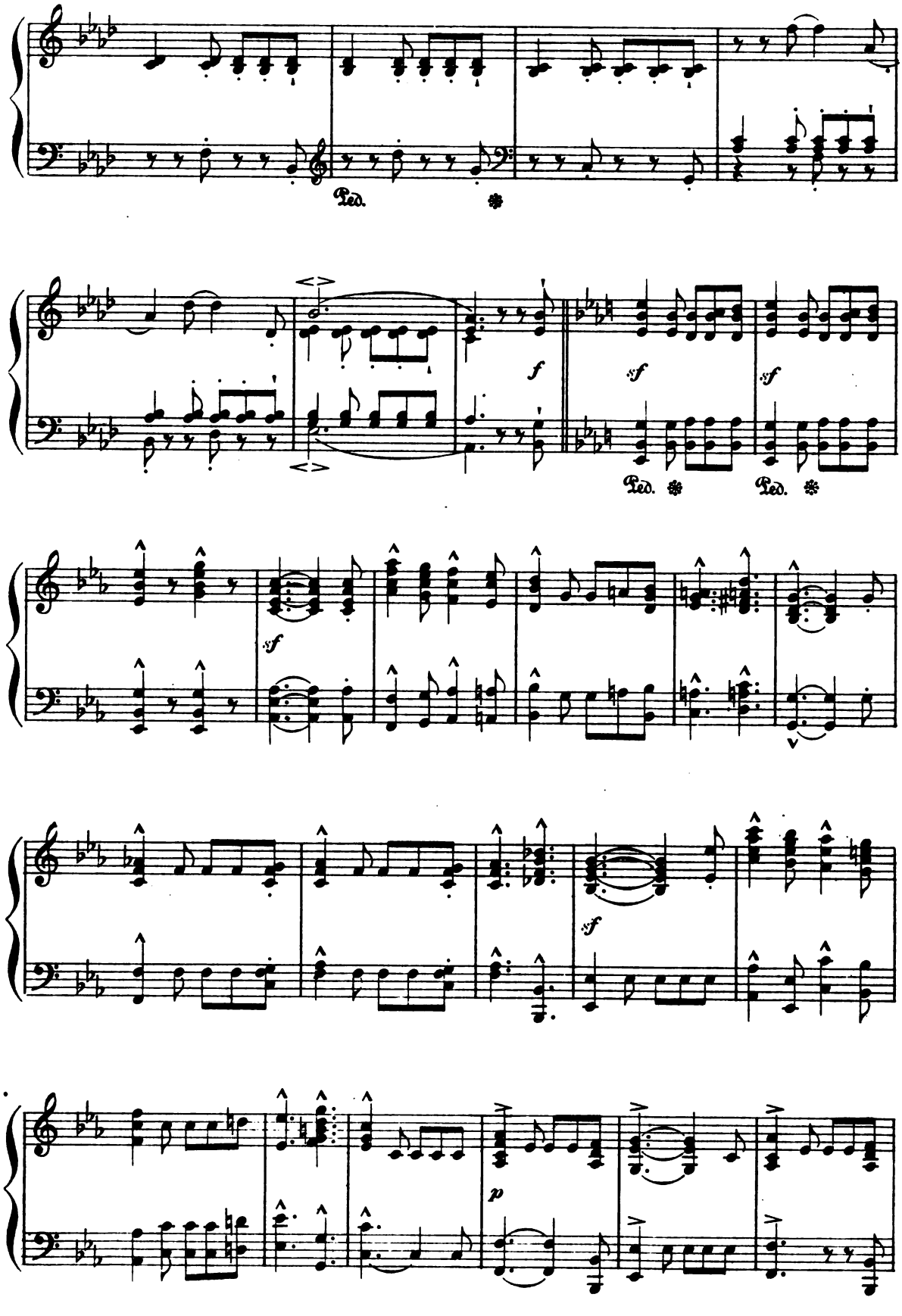

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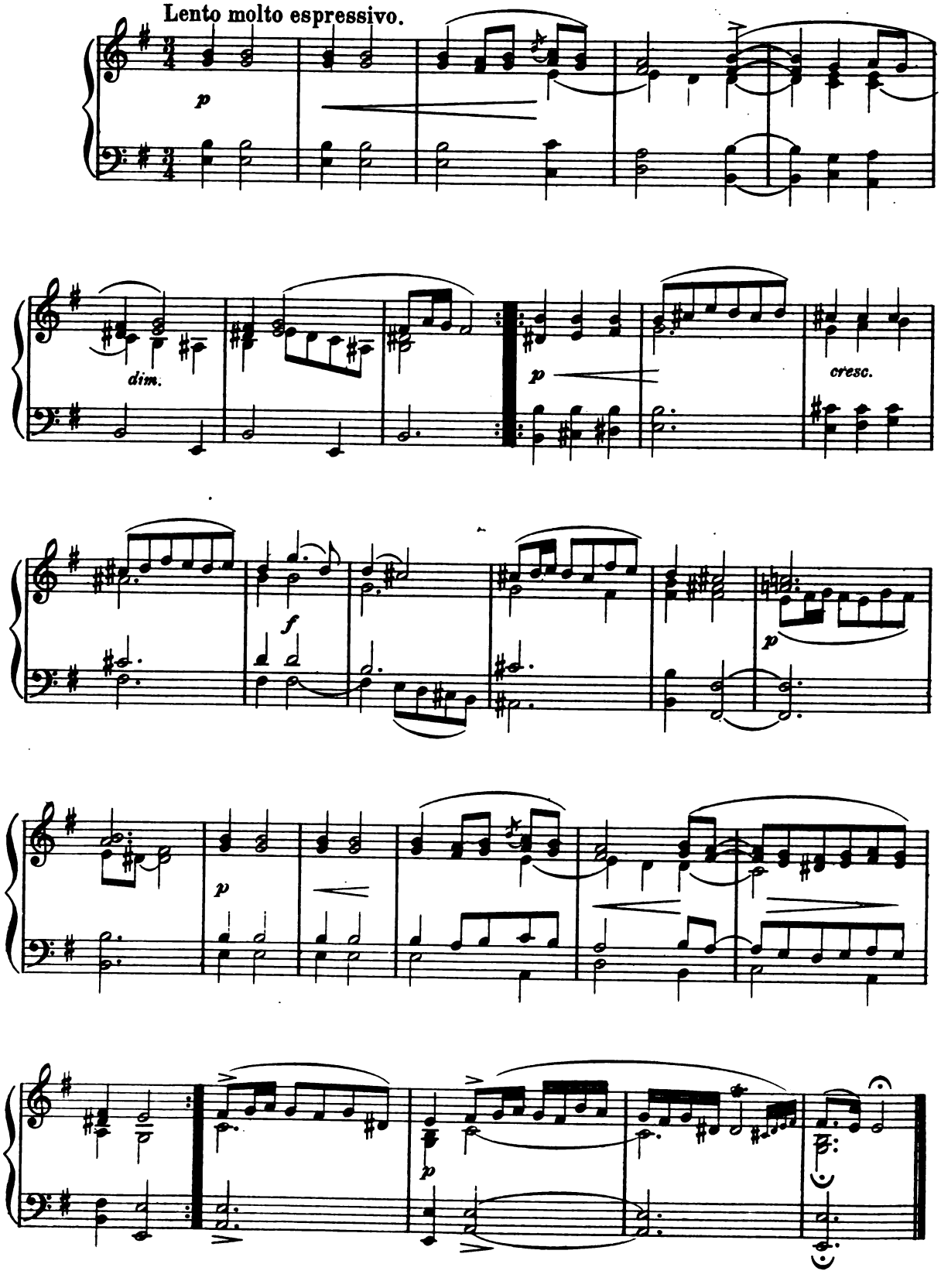
Sarabande.

W. BARGIEL, Op. 21. No 3.



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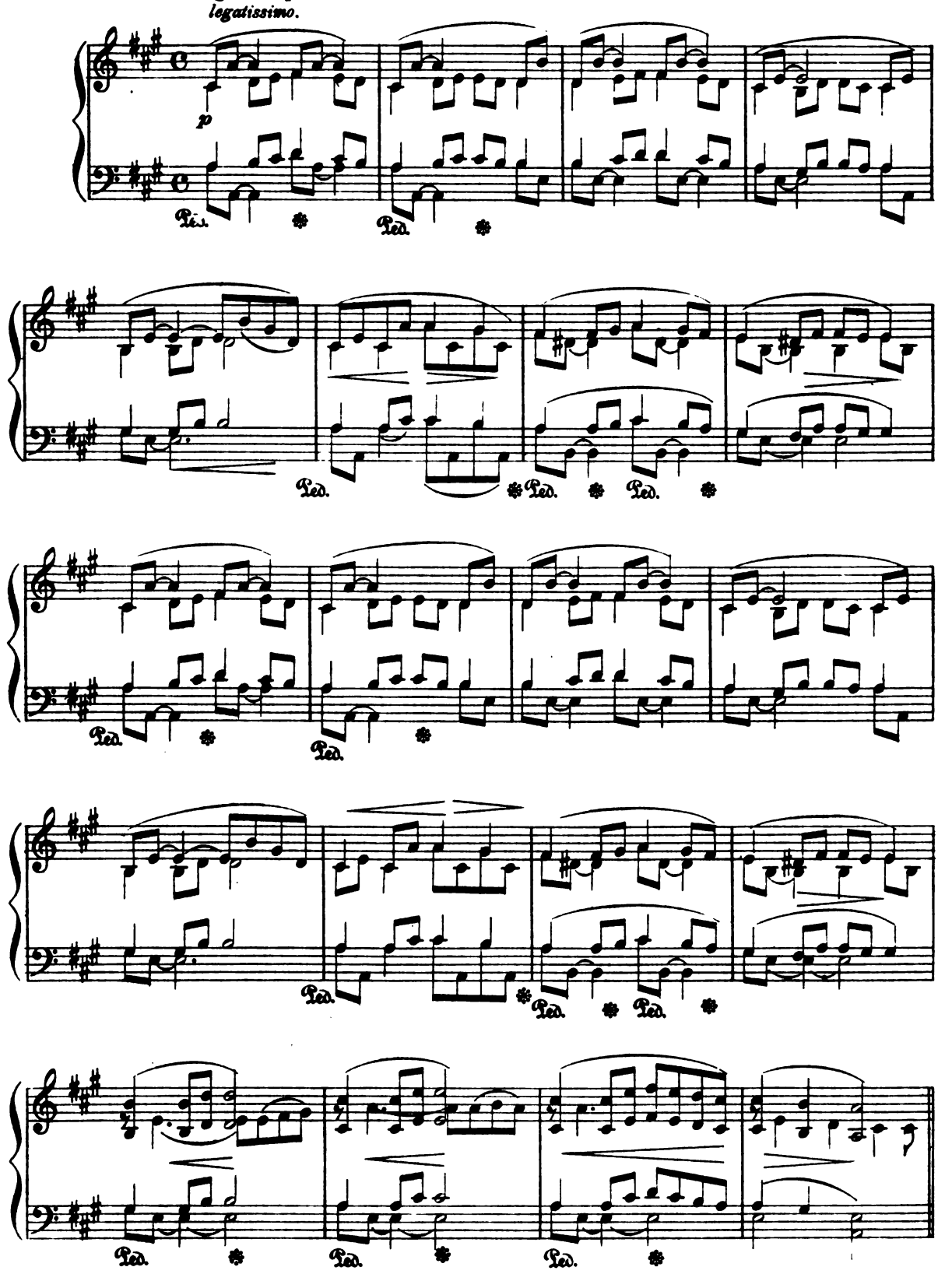
Zweigesang.

DUET.

W. BARGIEL, Op. 21. Nº 2.

Allegretto poco Andante.

legatissimo.



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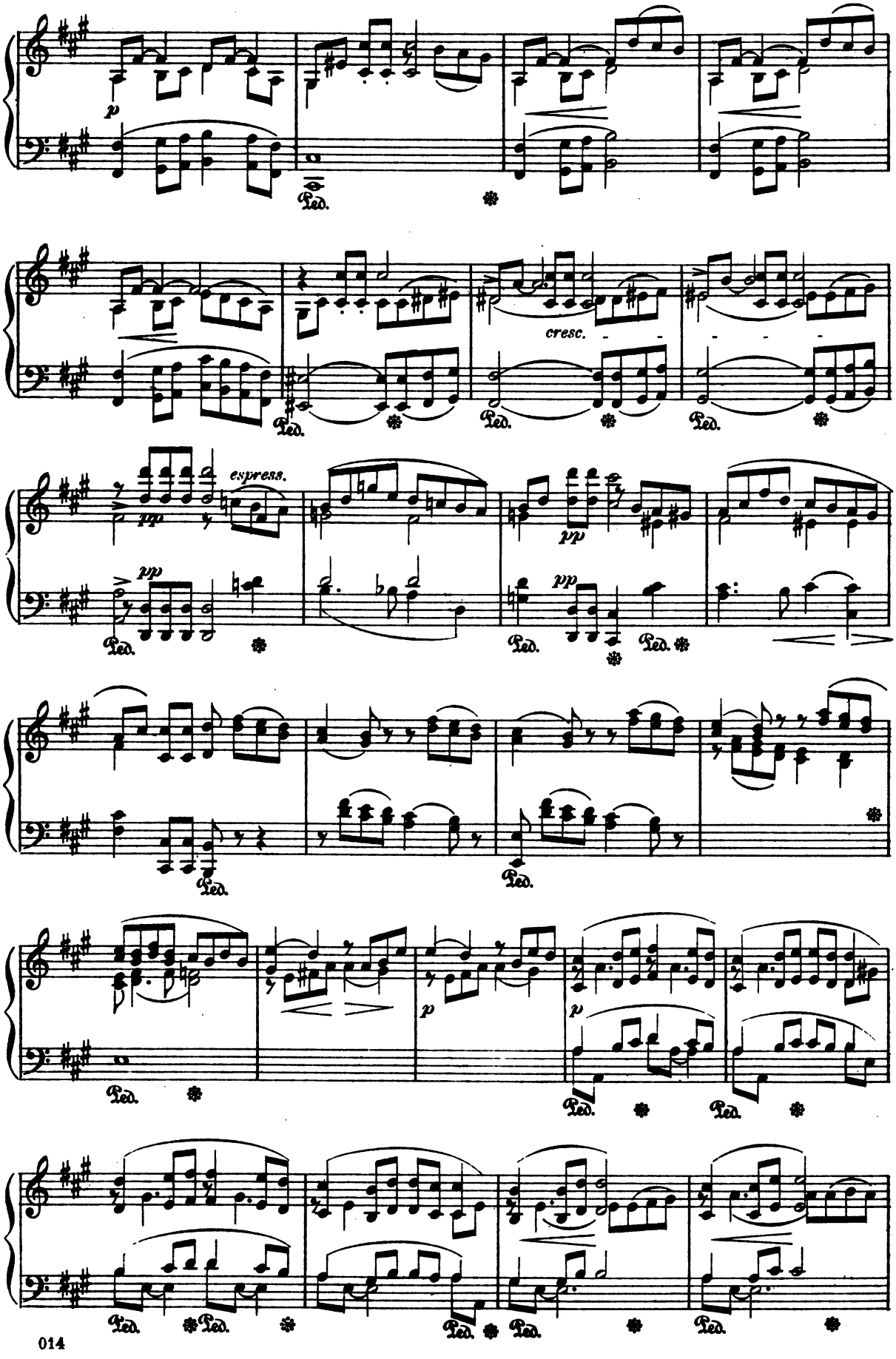

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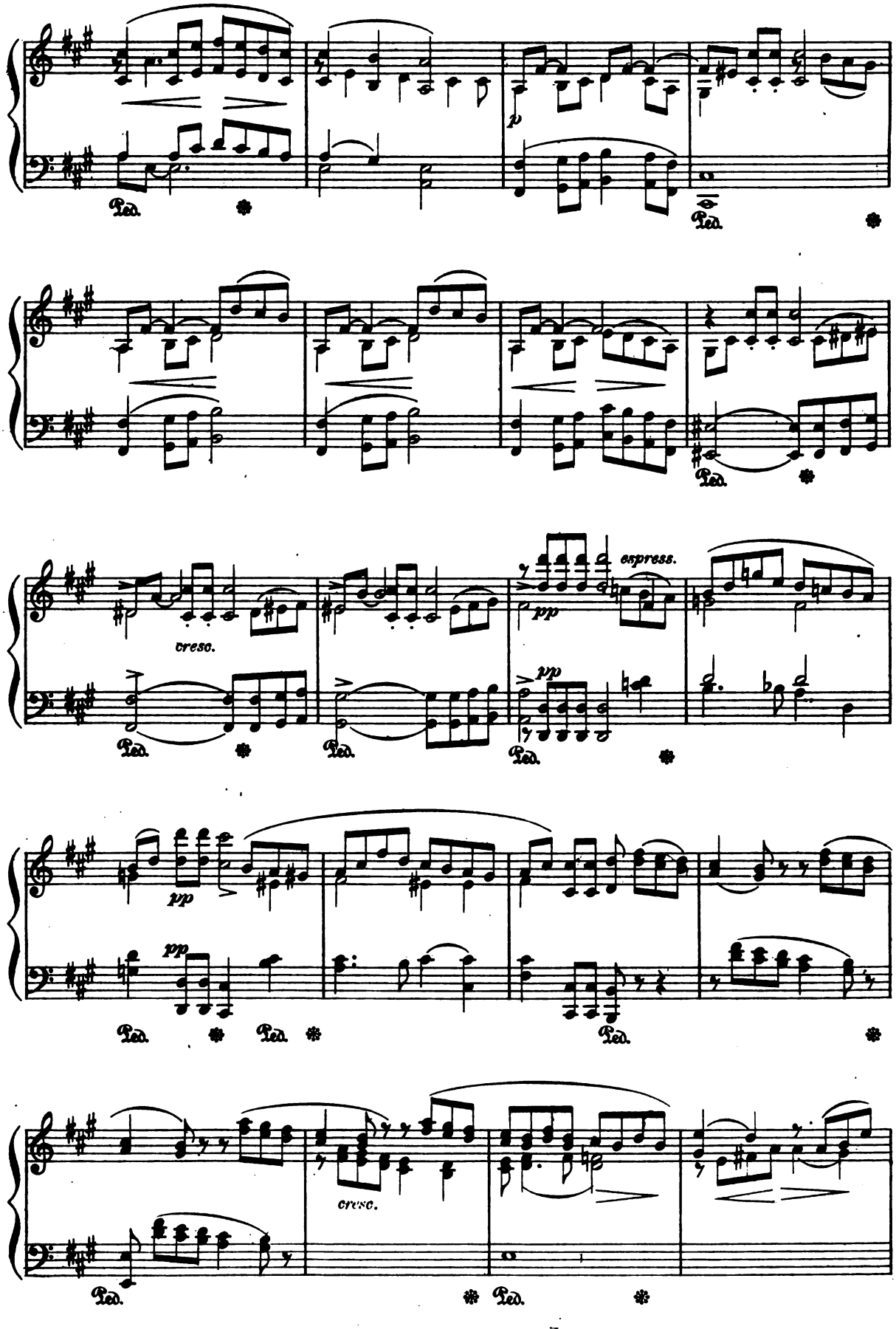

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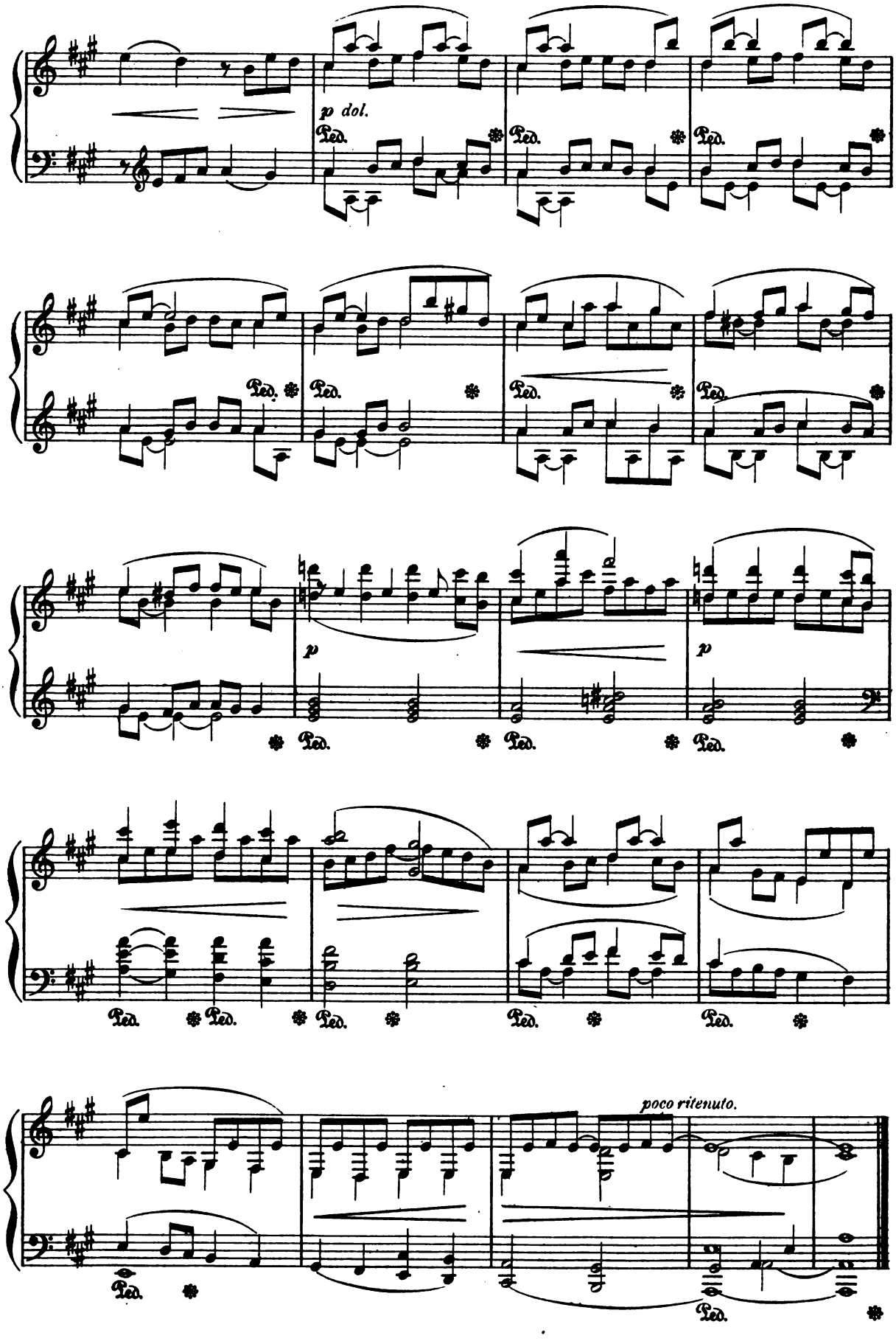

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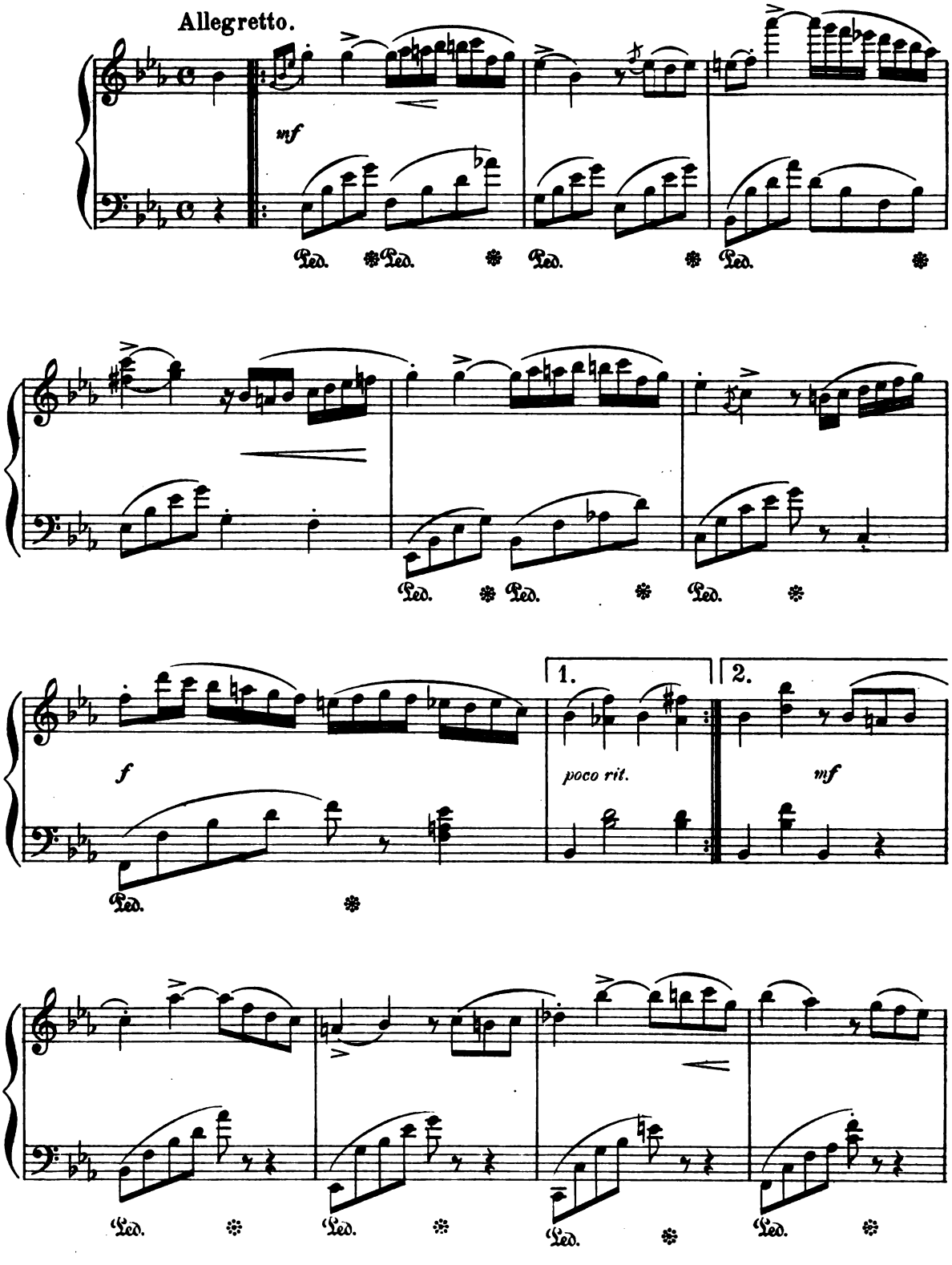
The Troubadour.

EDUARD ROHDE,
Op. 122. No 1.



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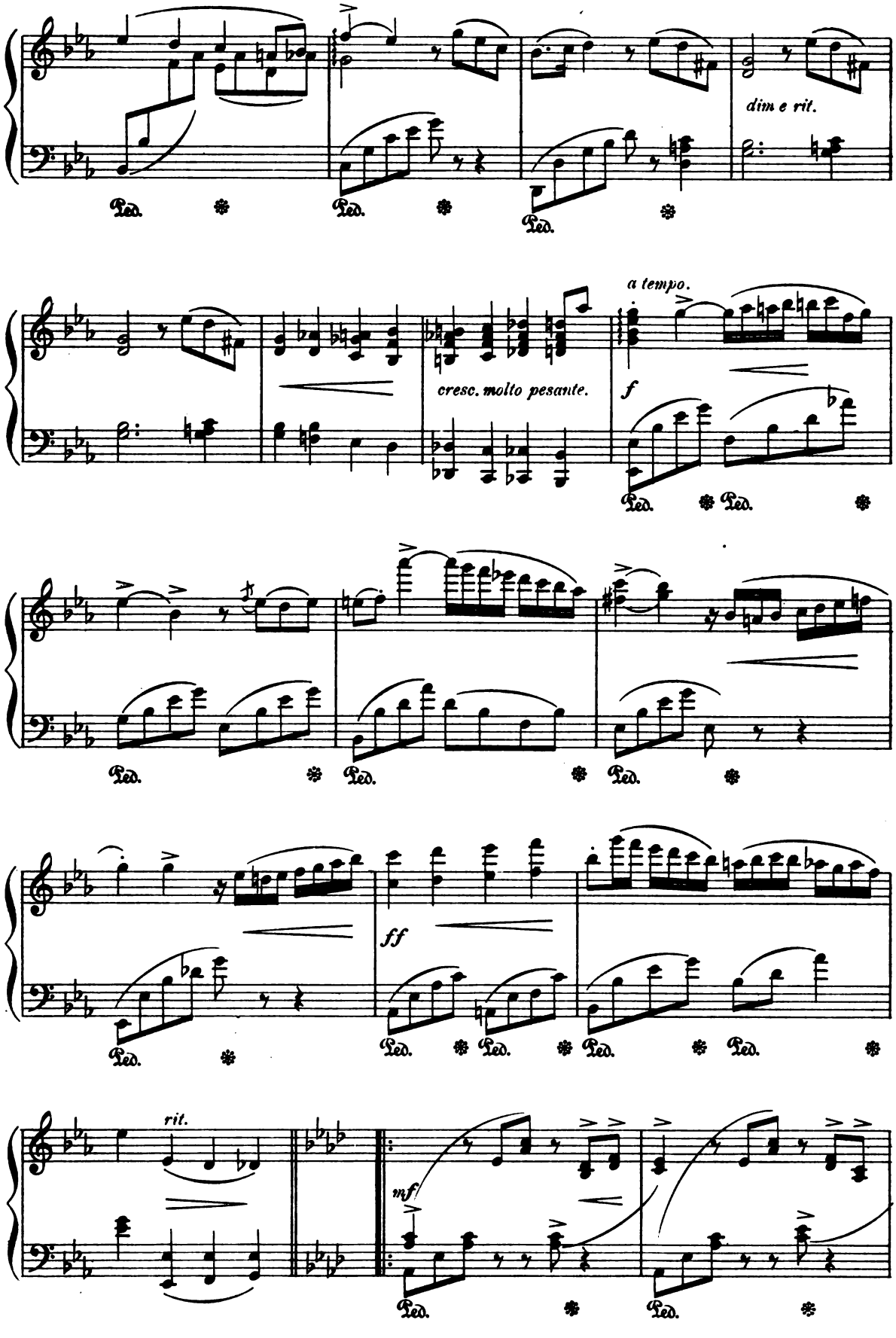

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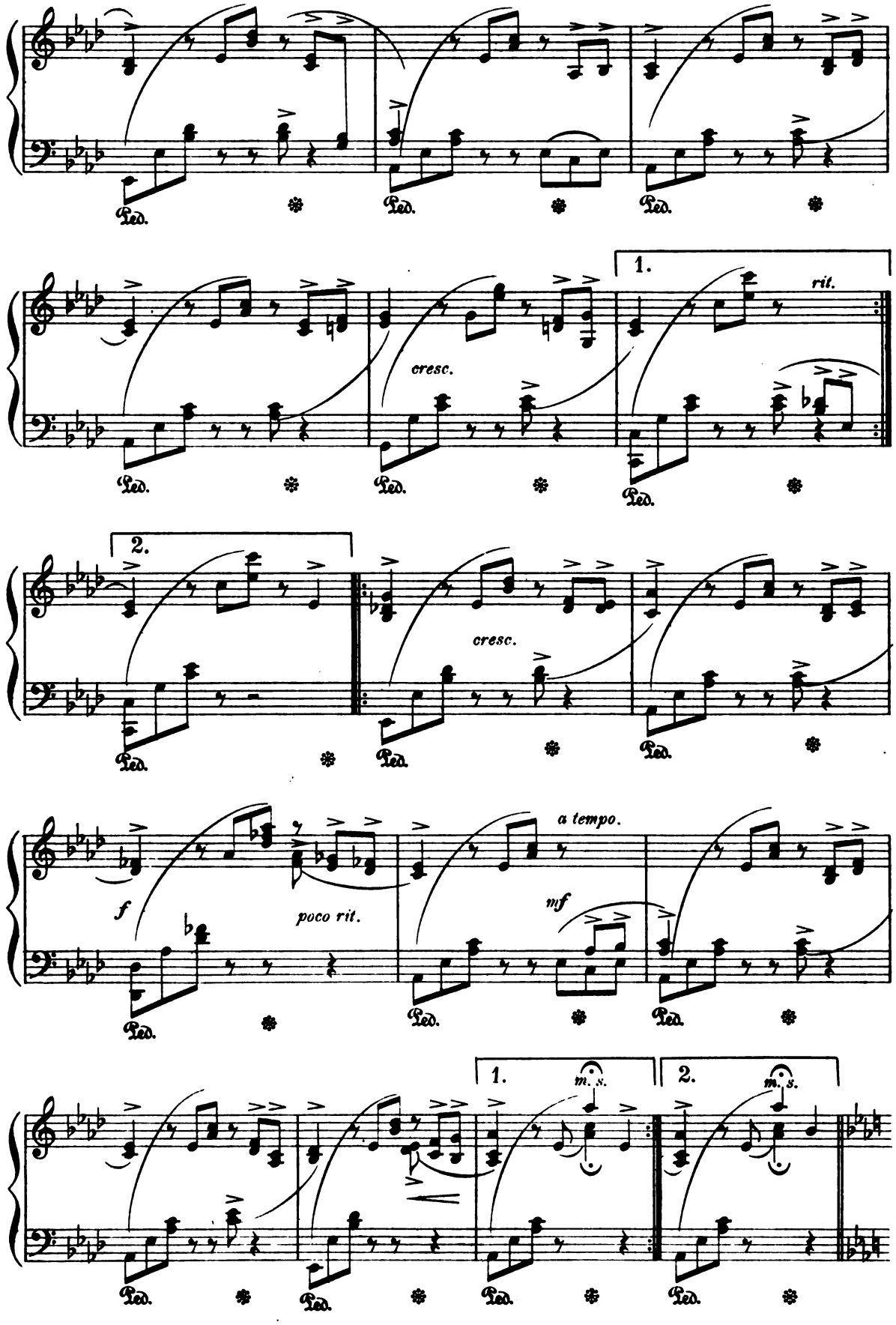

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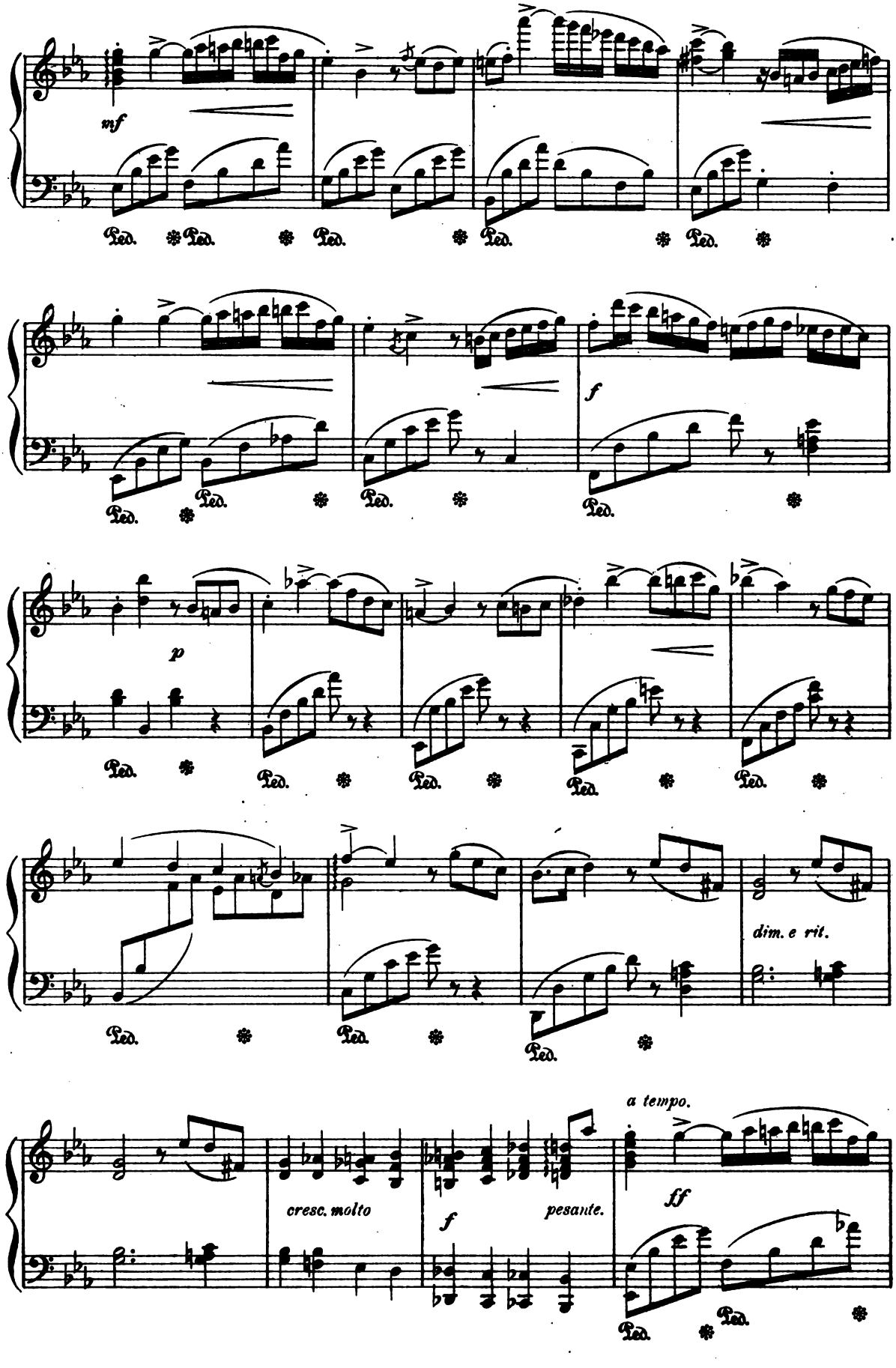

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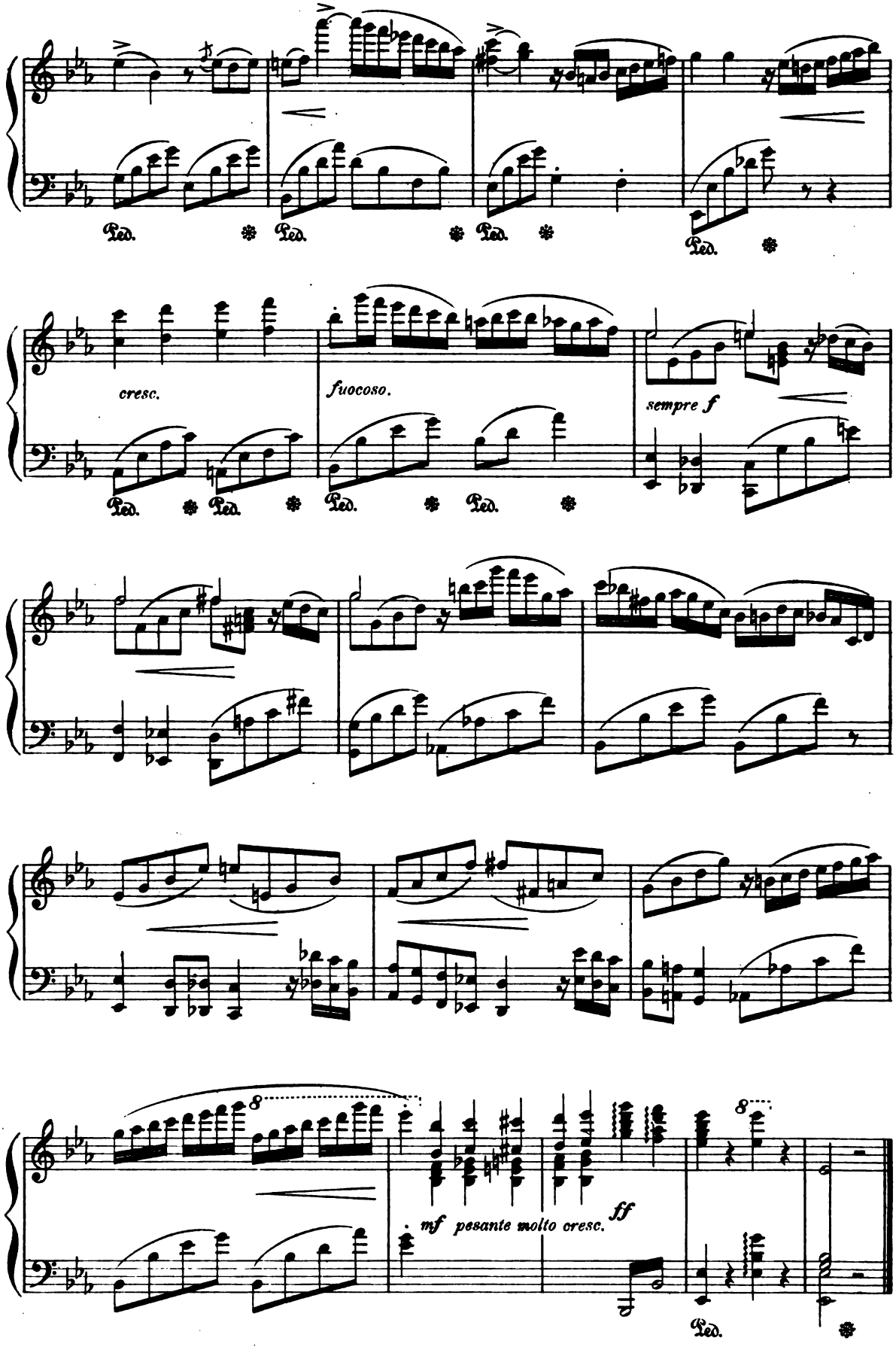

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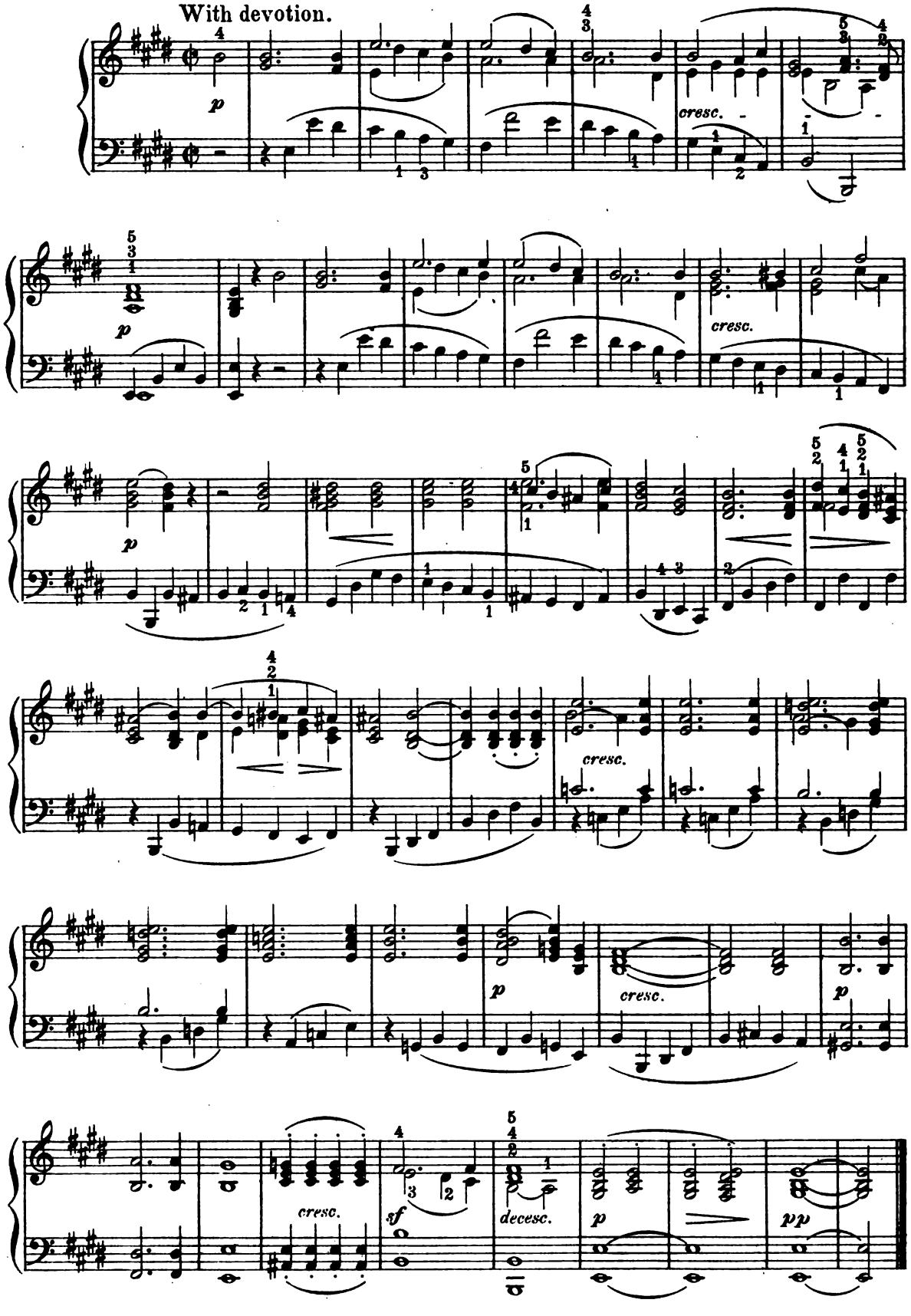
Prayer.

L.v. BEETHOVEN, Op. 48. №1.

With devotion.



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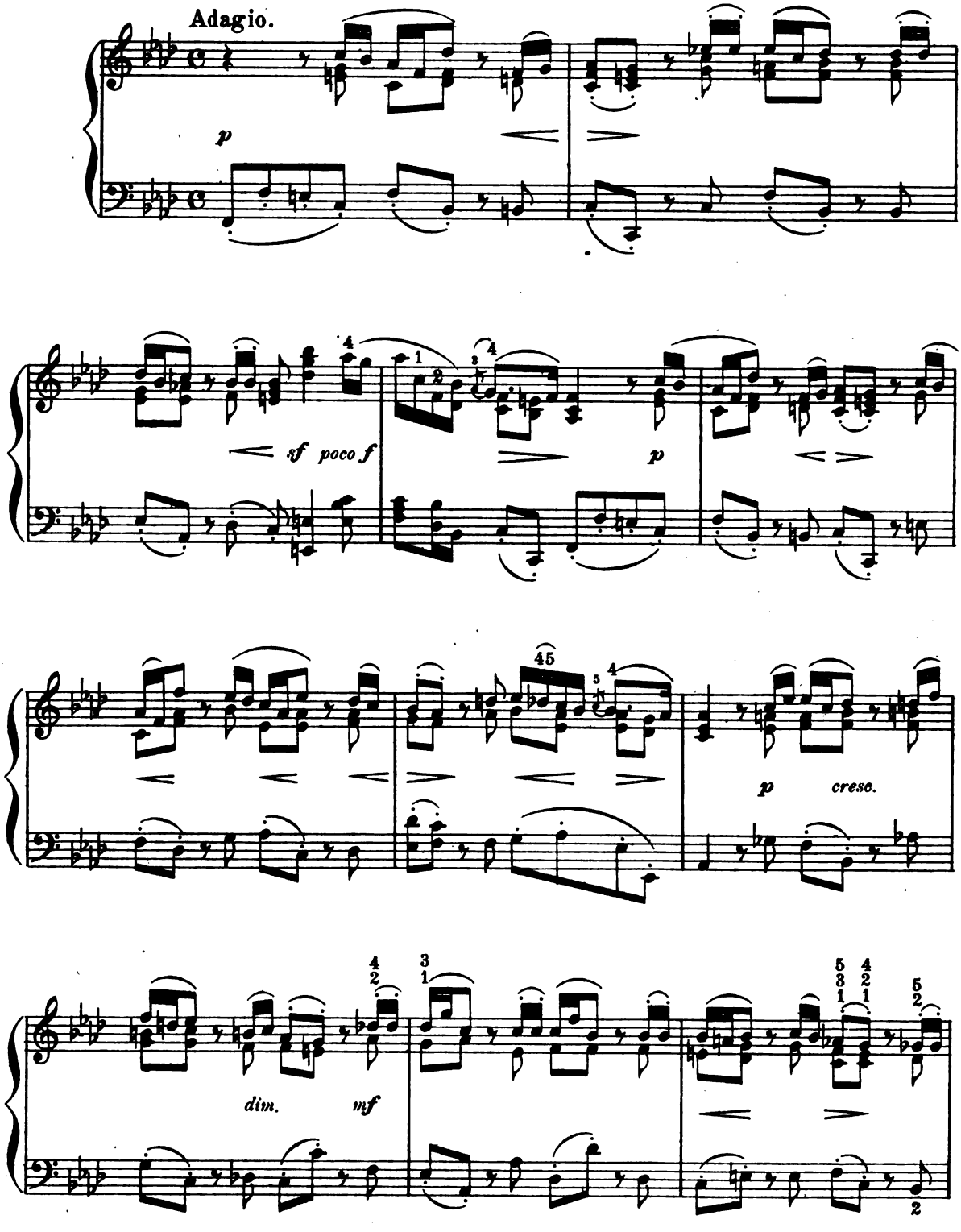
Sancta Mater.

from the

STABAT MATER.

EMANUELE d'ASTORGA.



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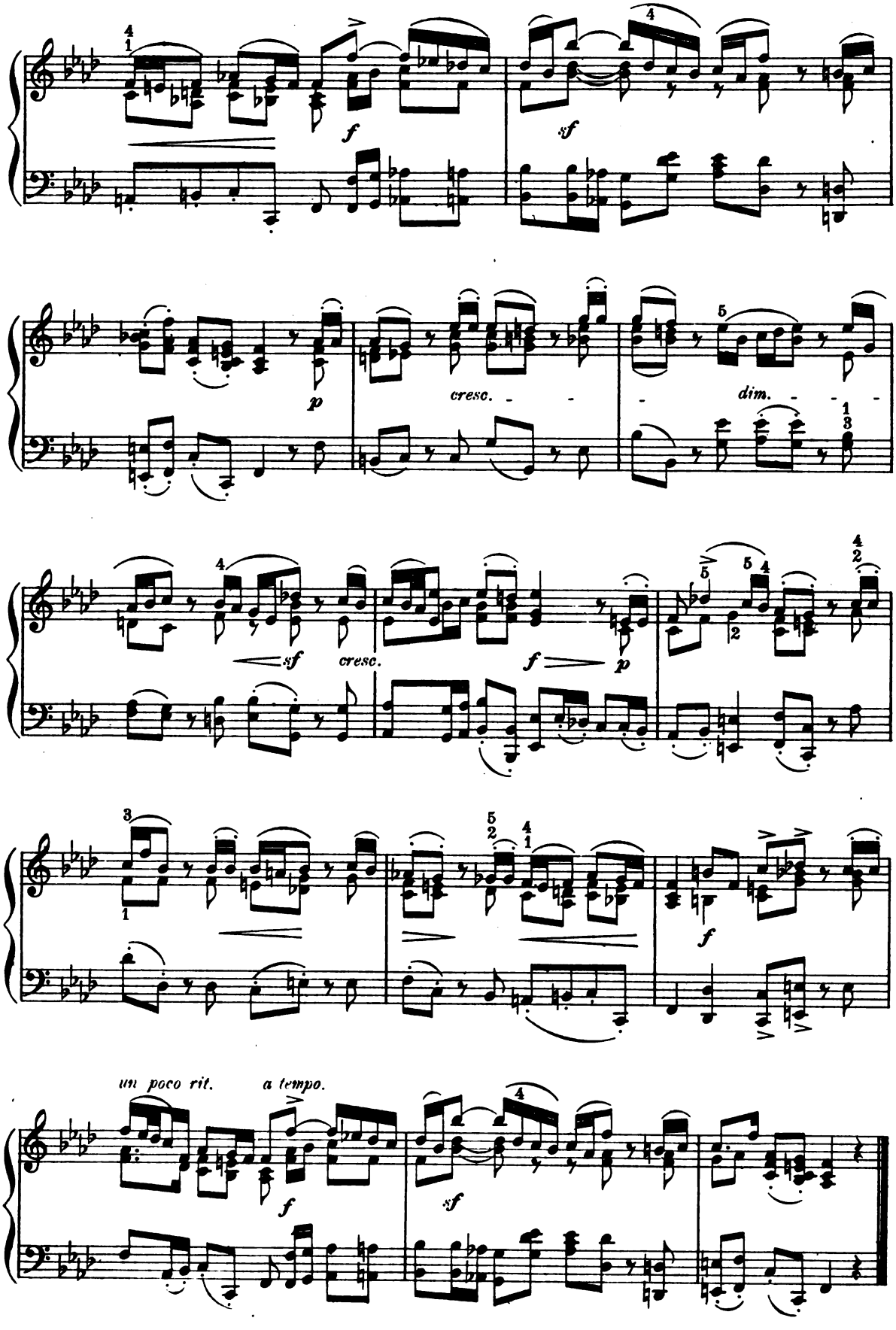

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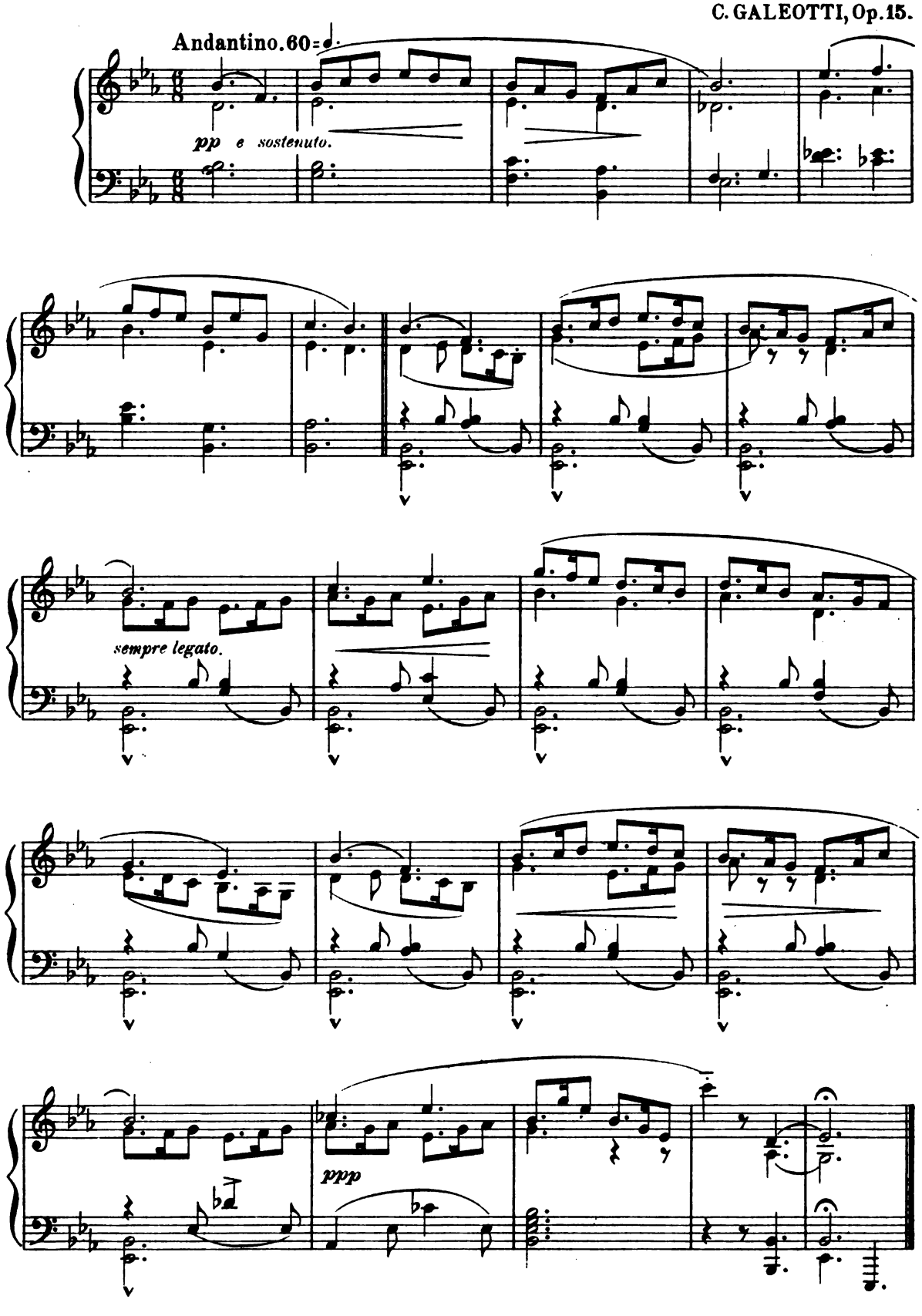
Berceuse.

C. GALEOTTI, Op. 15.



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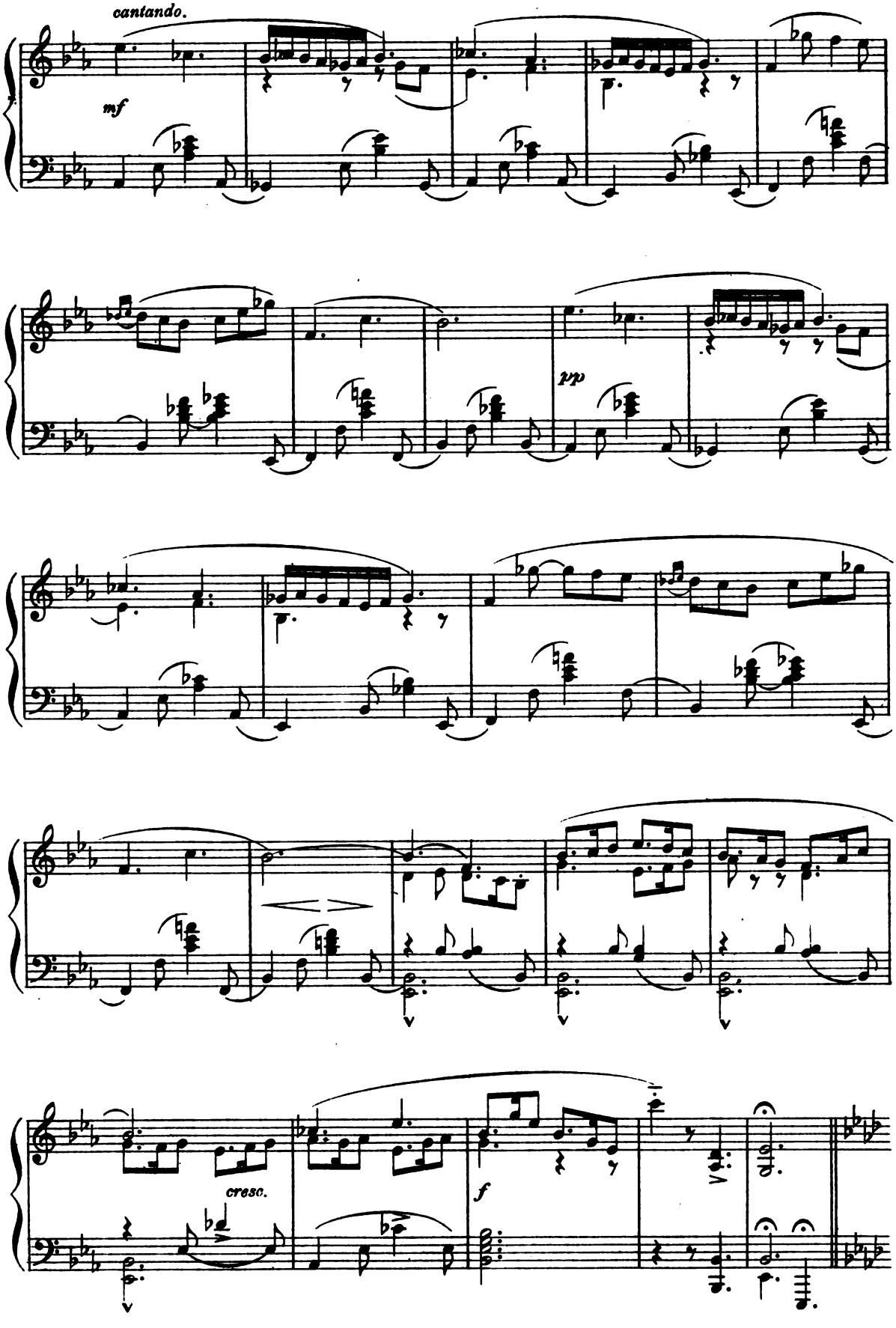

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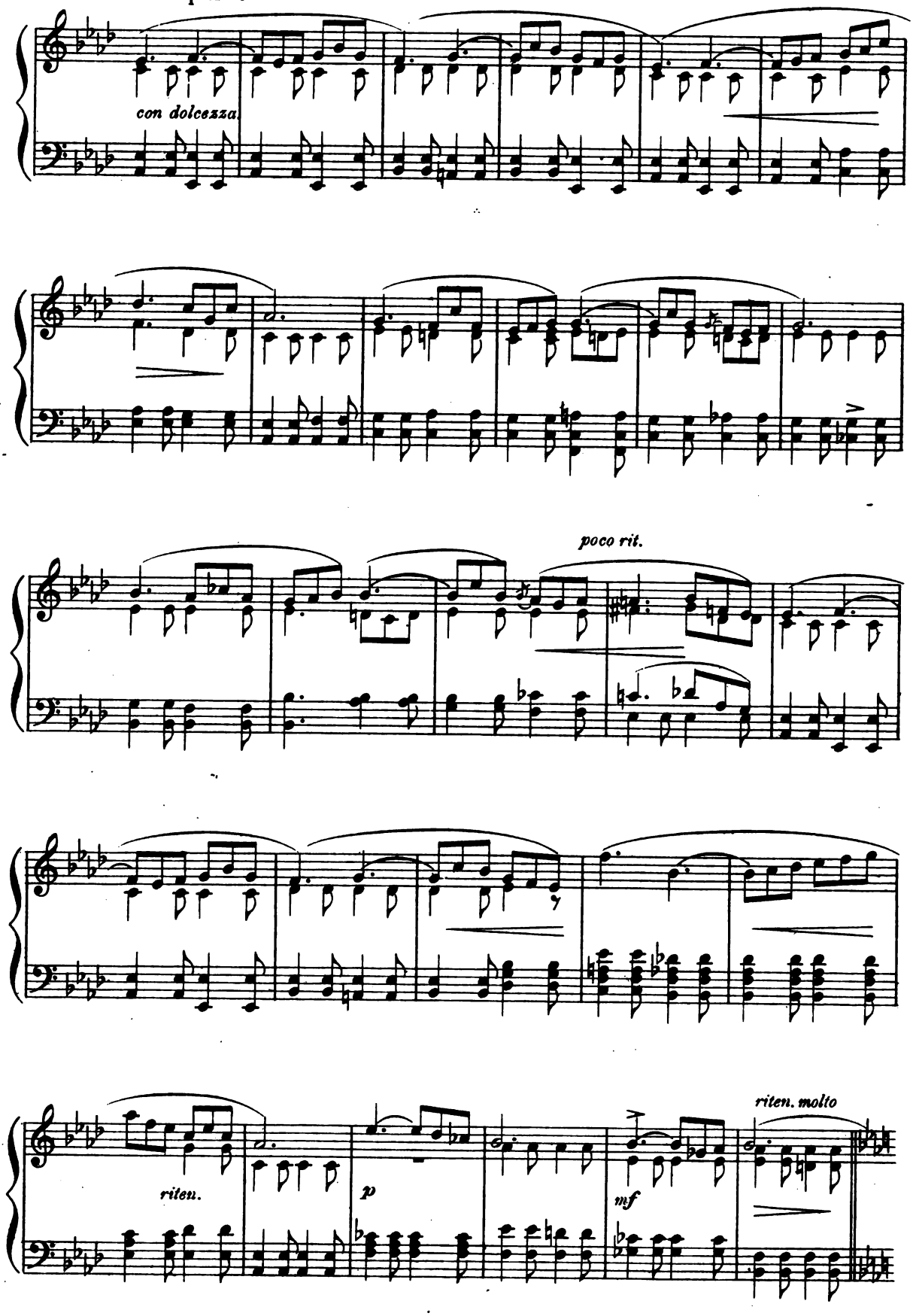
Tranquillo.



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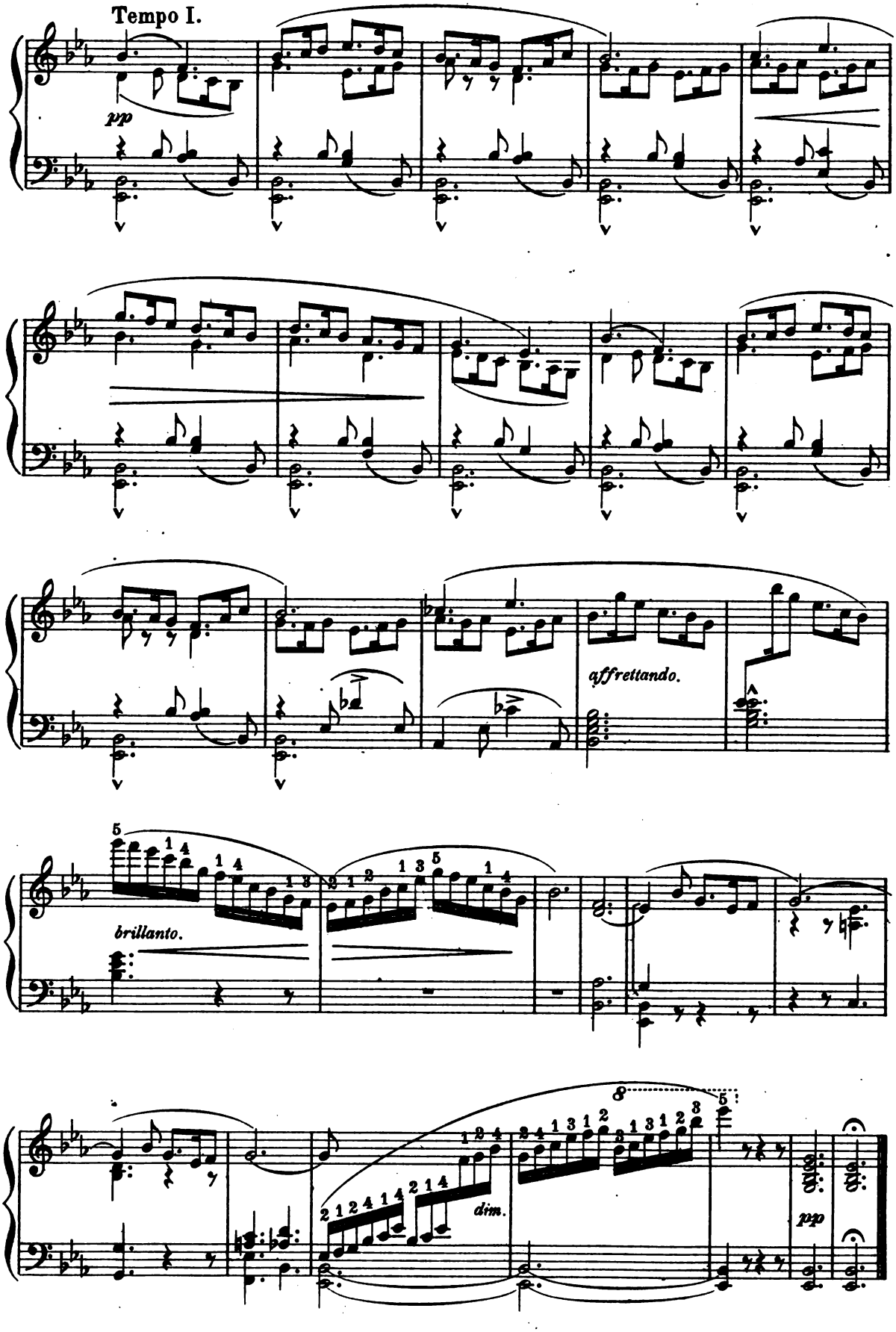

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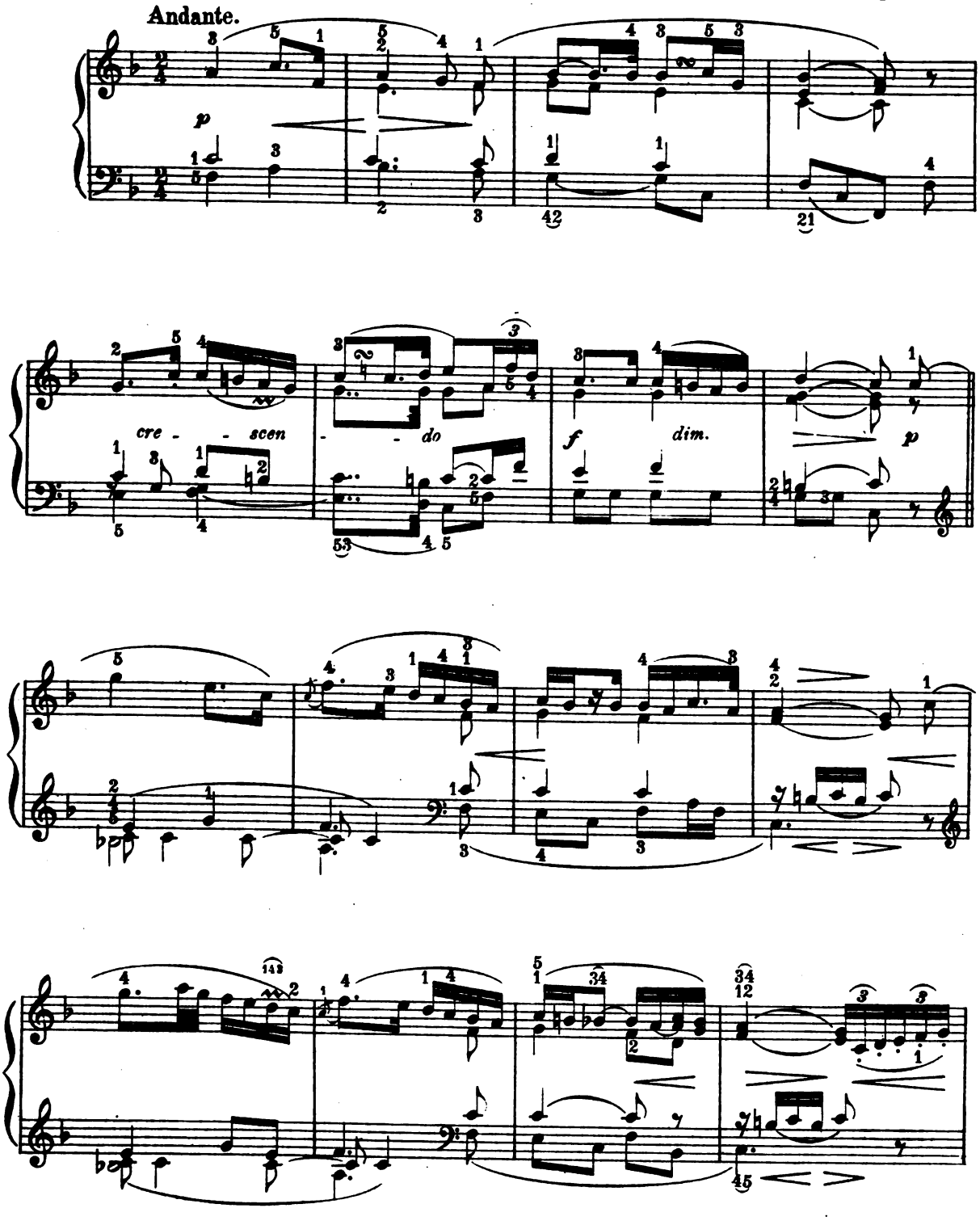
Andante Favori.

IN MOZART'S STYLE.

BENDEL, Op. 14. No 1.



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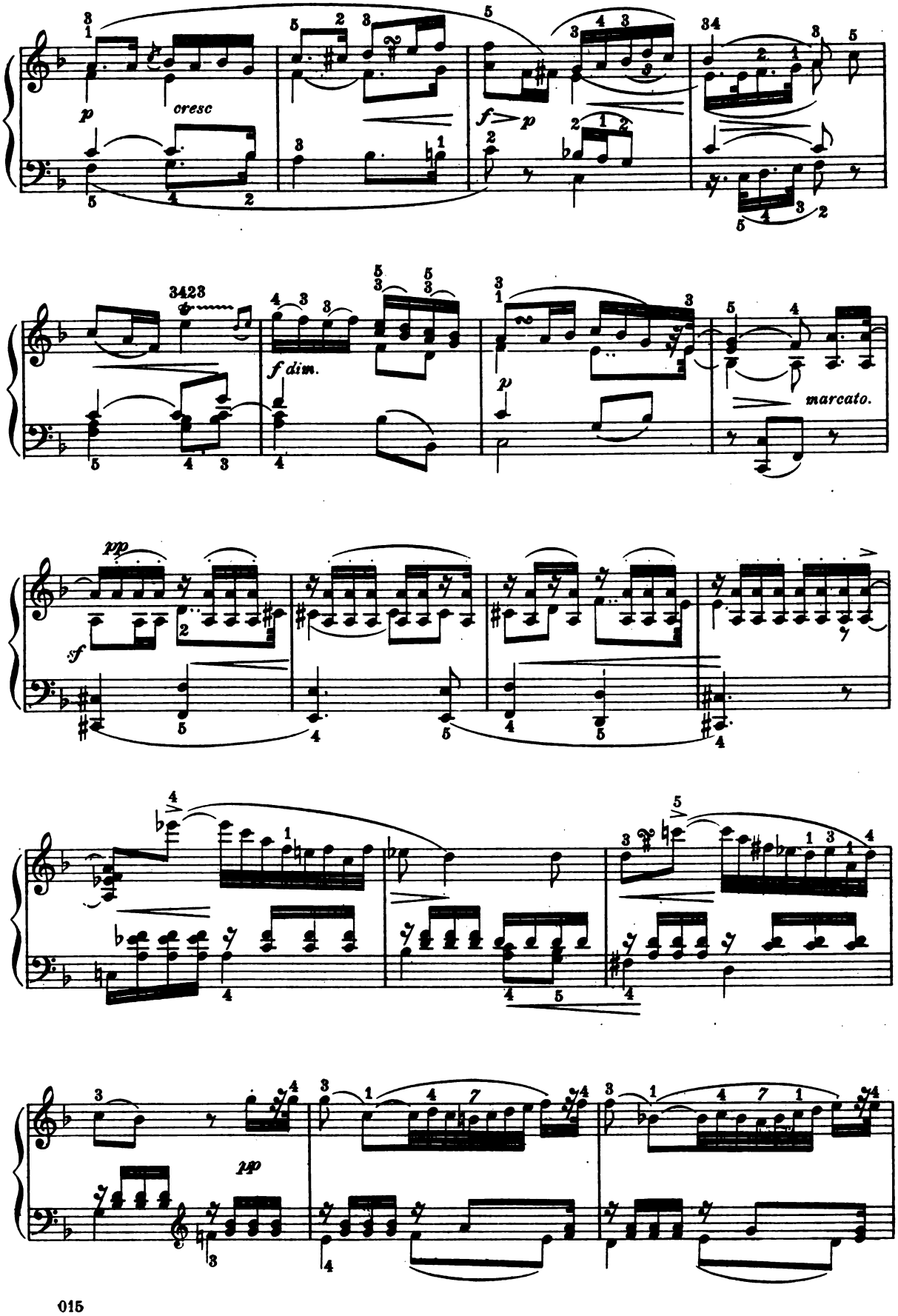

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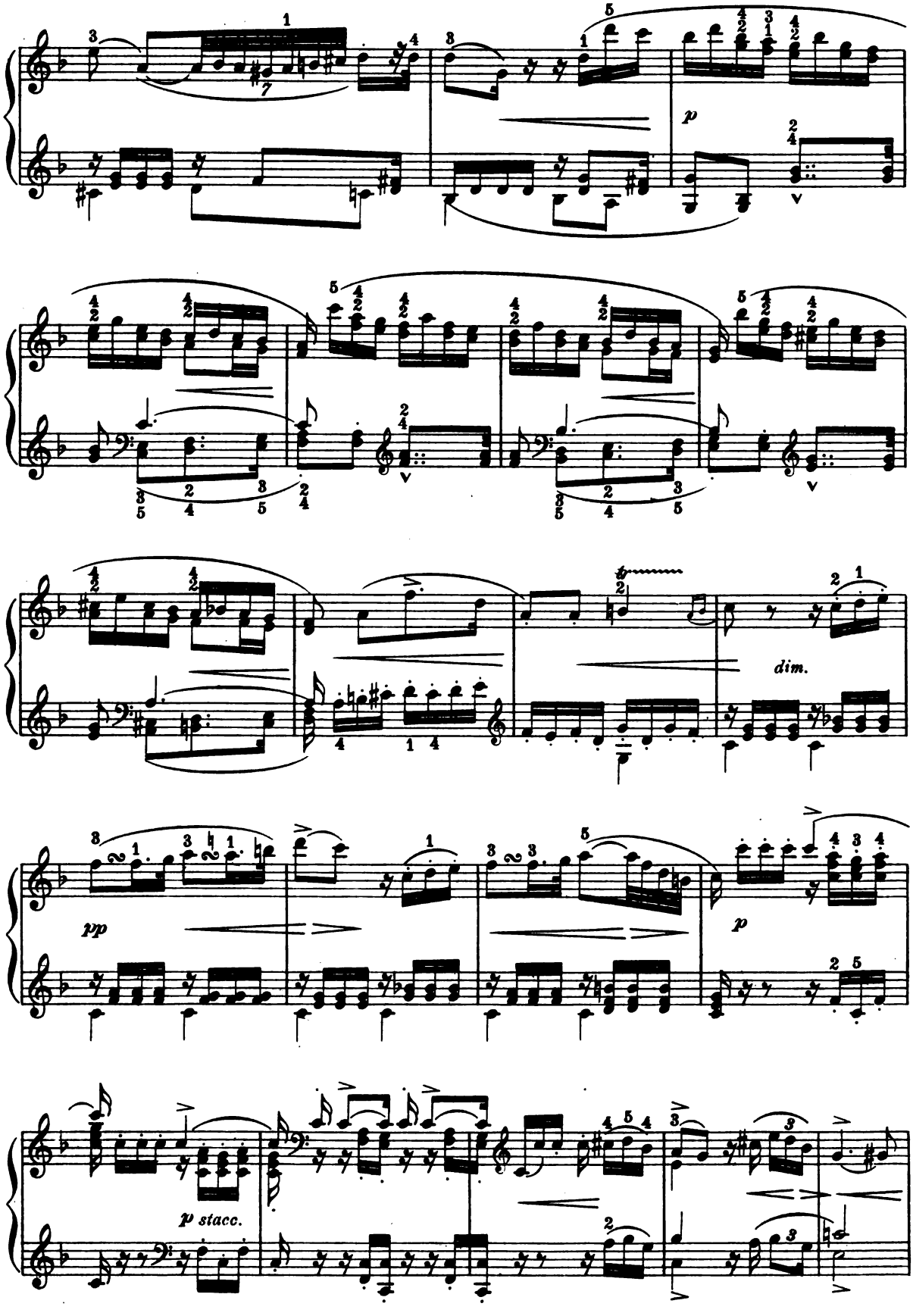

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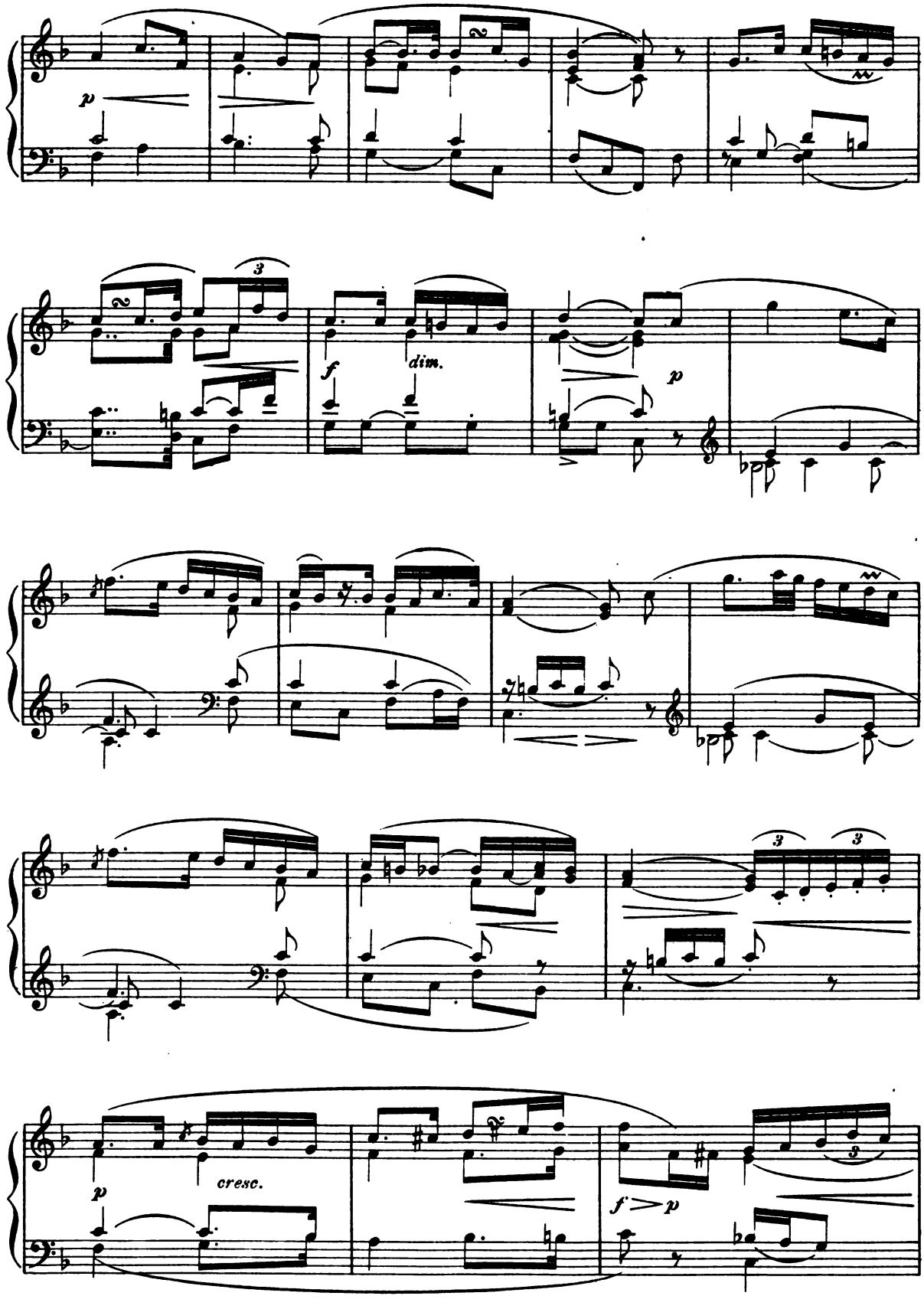

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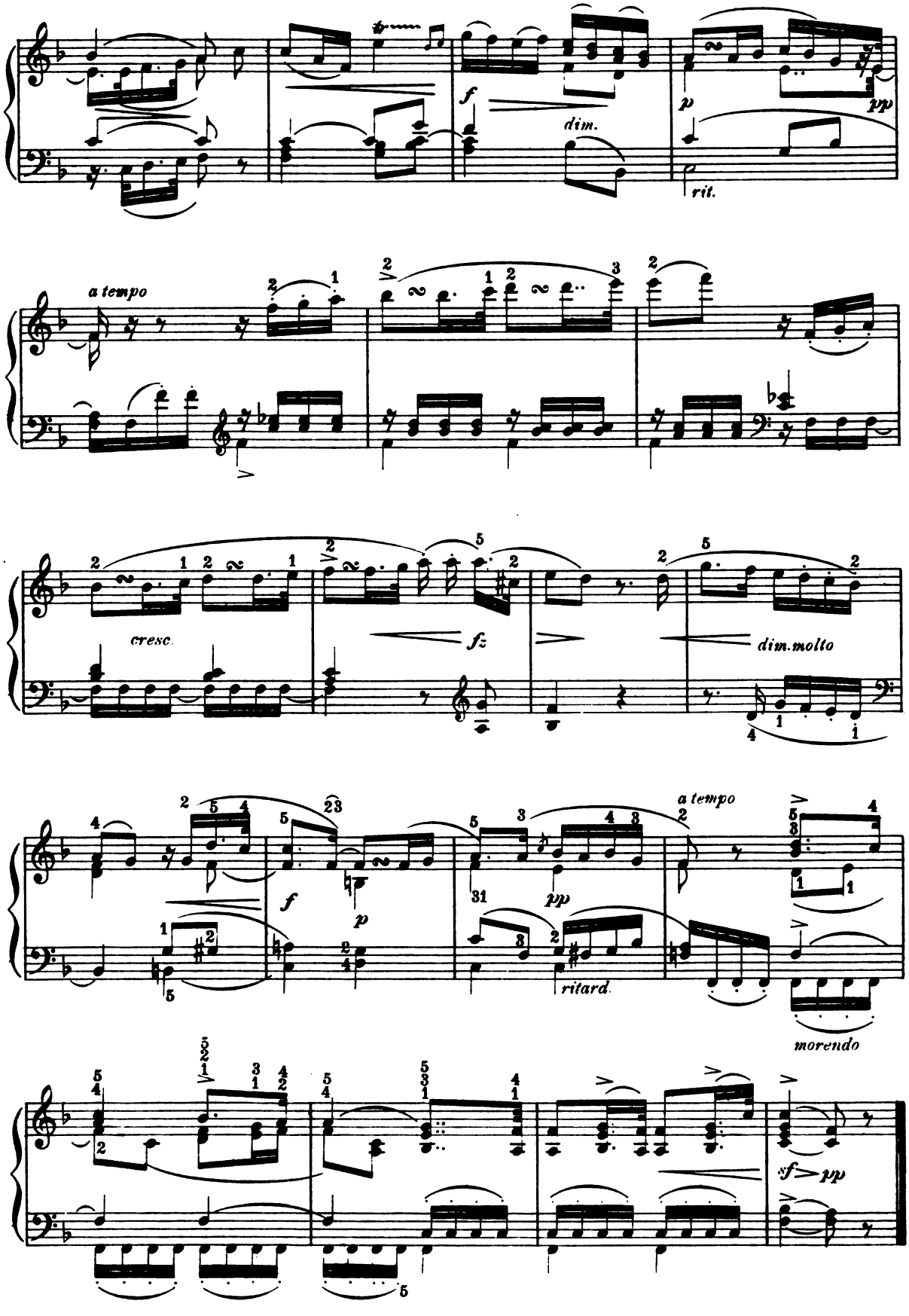

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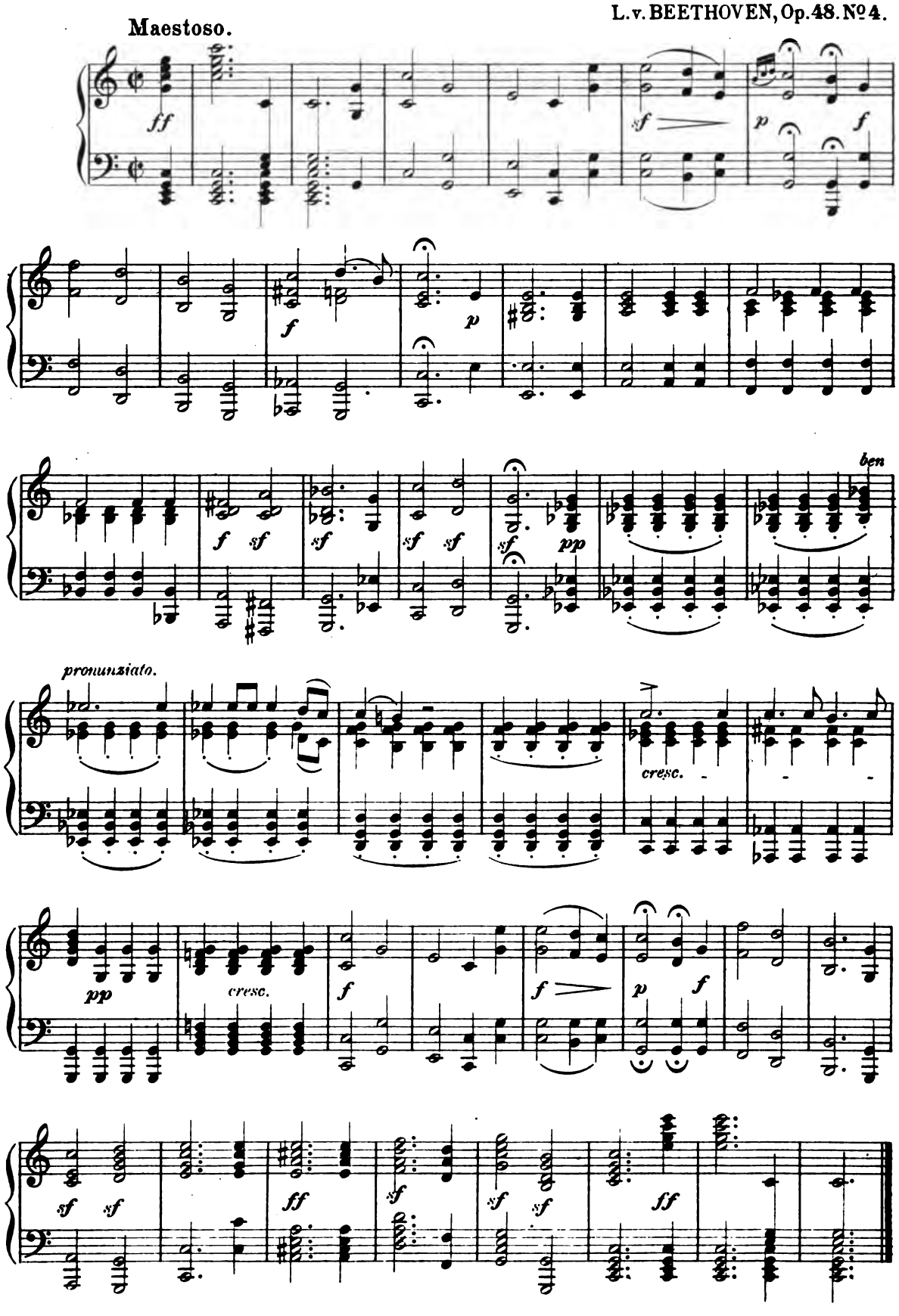
The Glory of God in Nature.

SACRED SONG.

L. v. BEETHOVEN, Op. 48. No 4.



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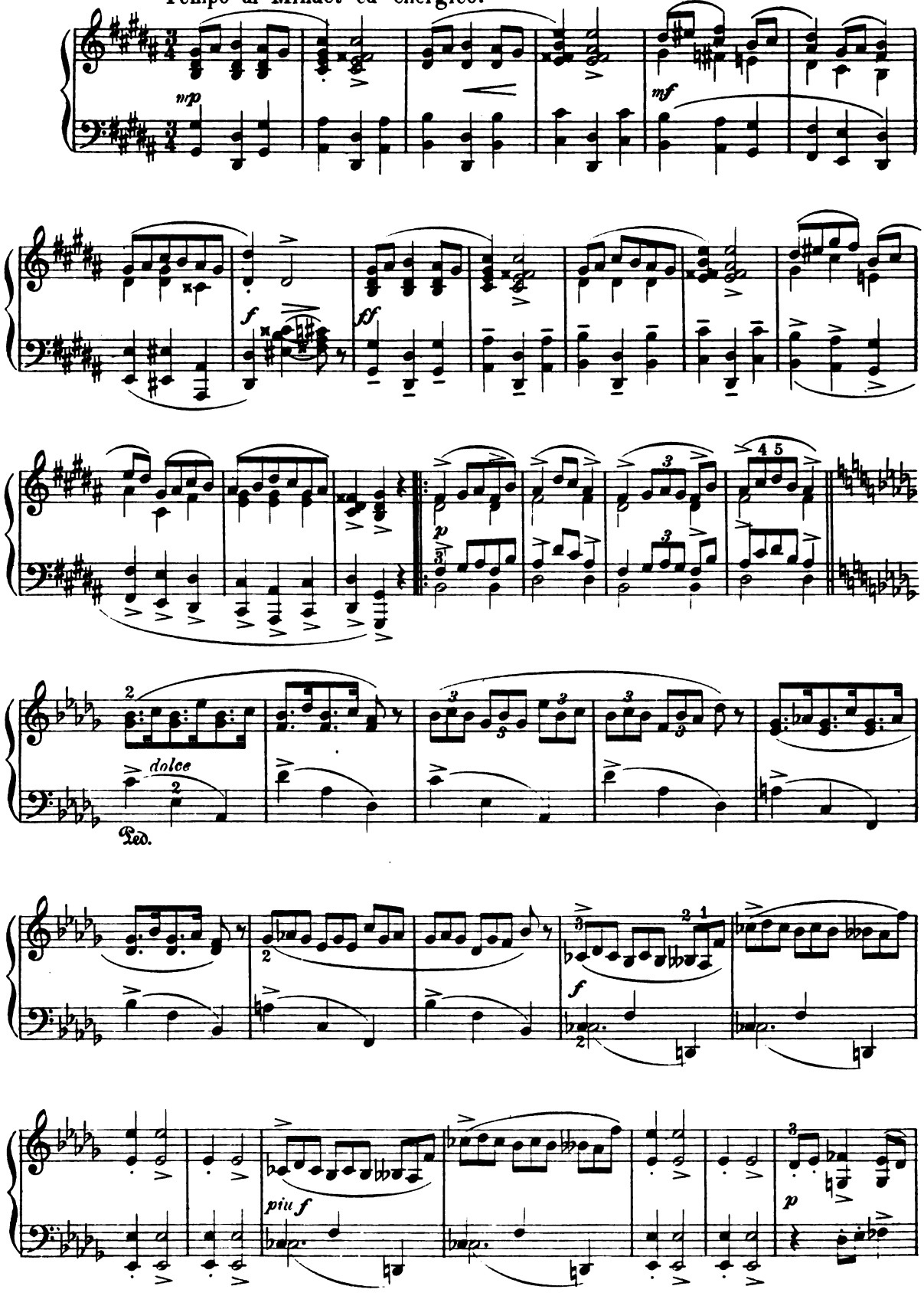
Humoreske.

E. GRIEG Op. 6. Nº 2.

Tempo di Minuet ed energico.



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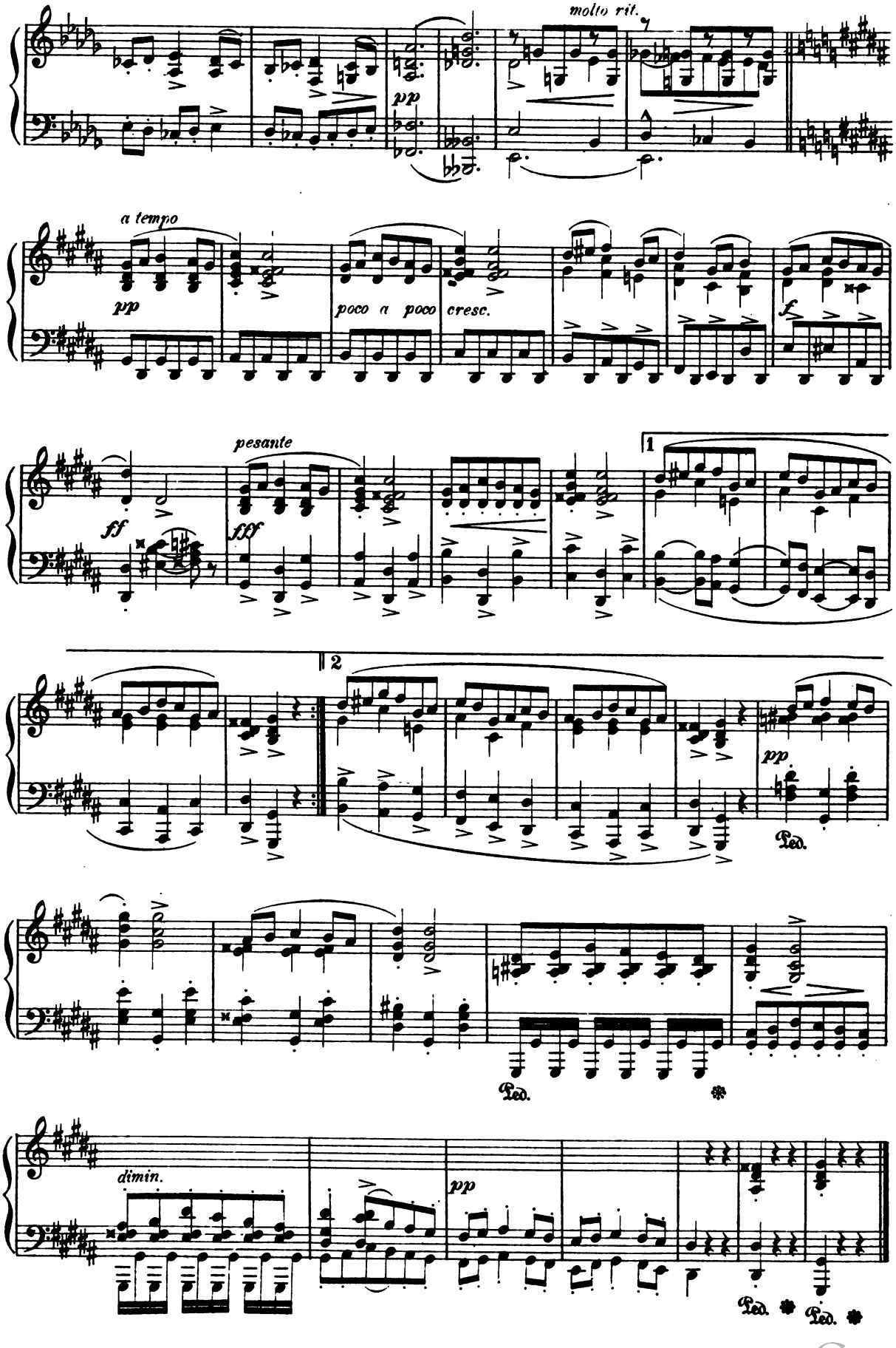

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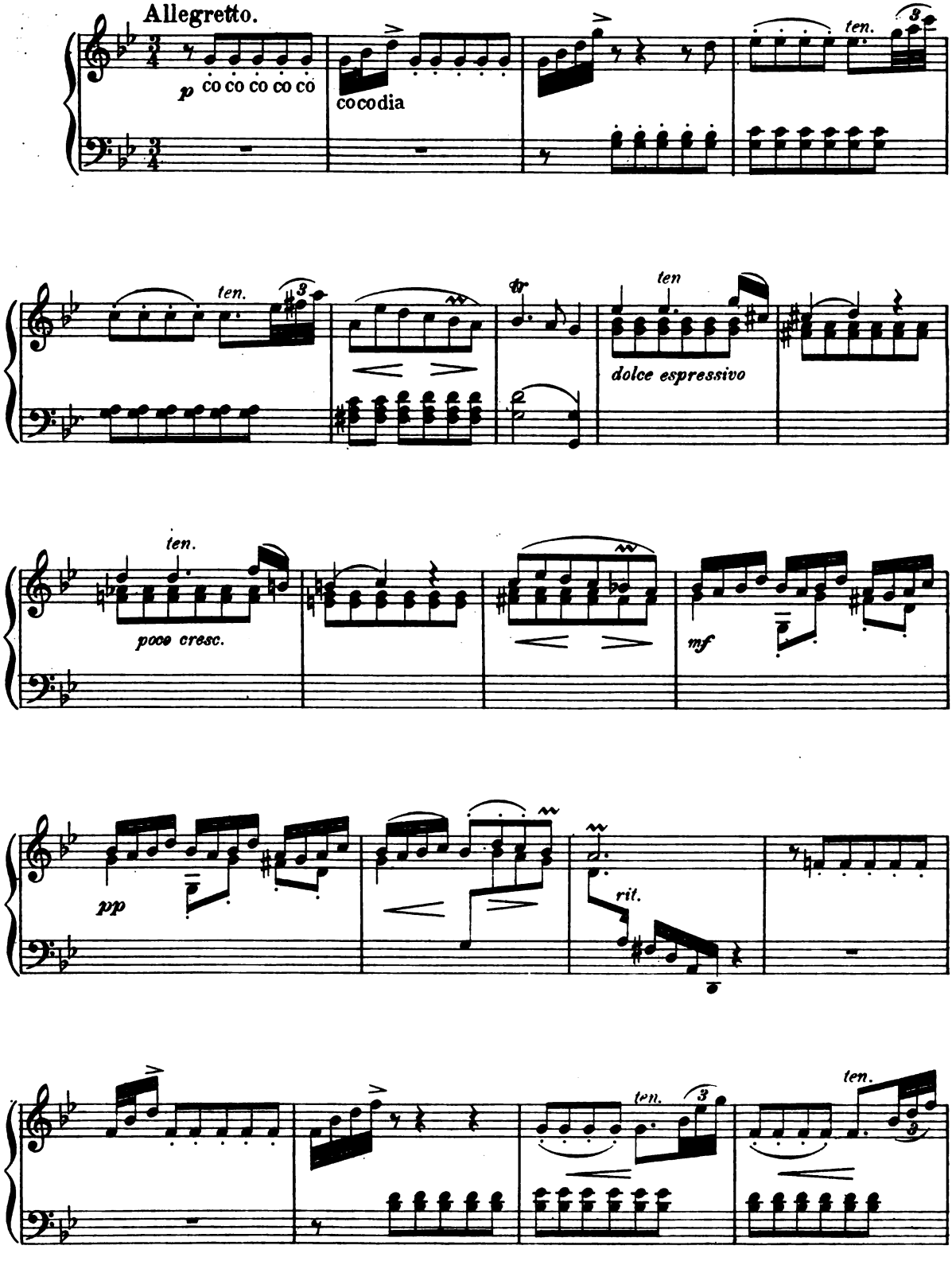
La Poule.

JEAN PHILIPPE RAMEAU.
1683—1764.



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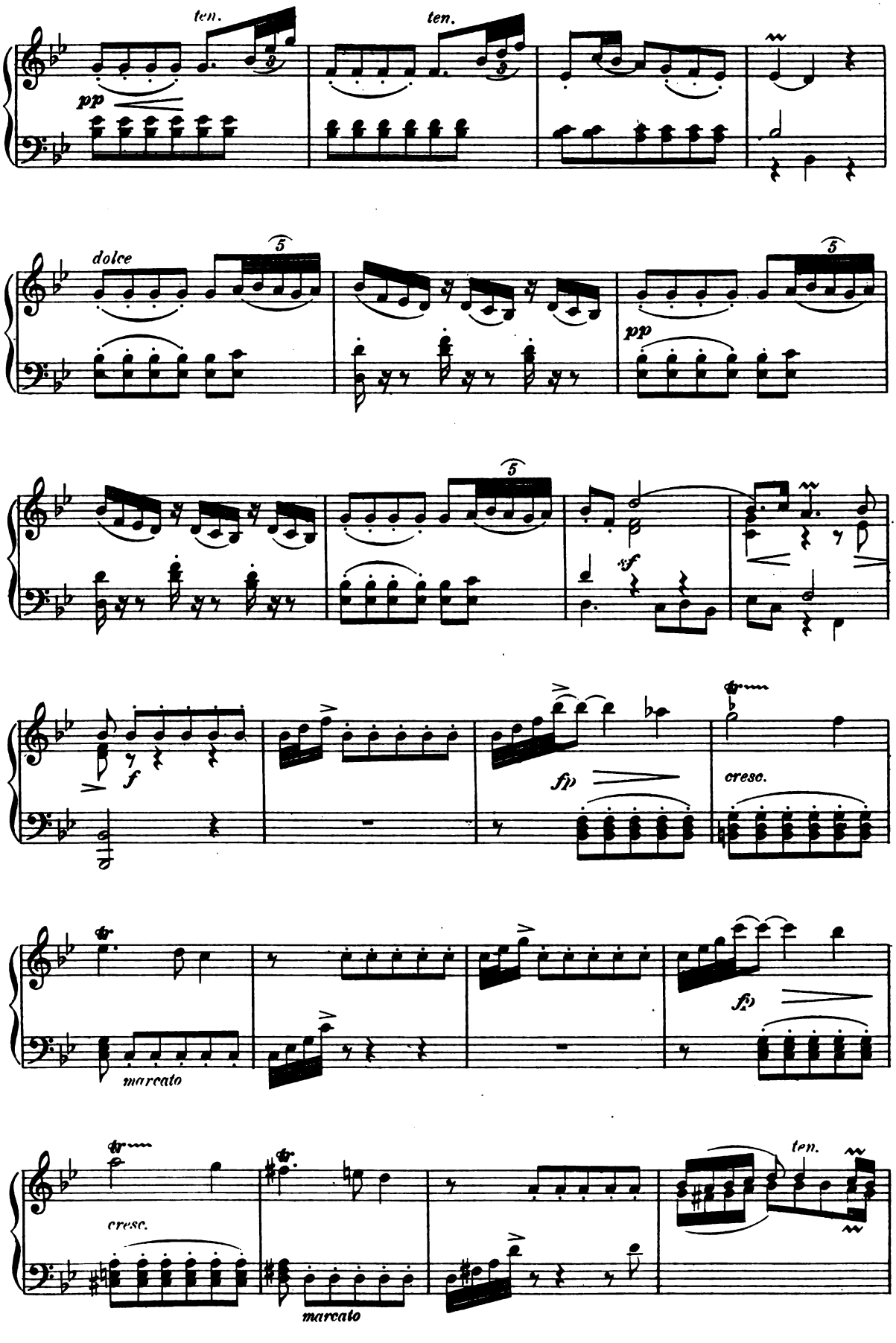

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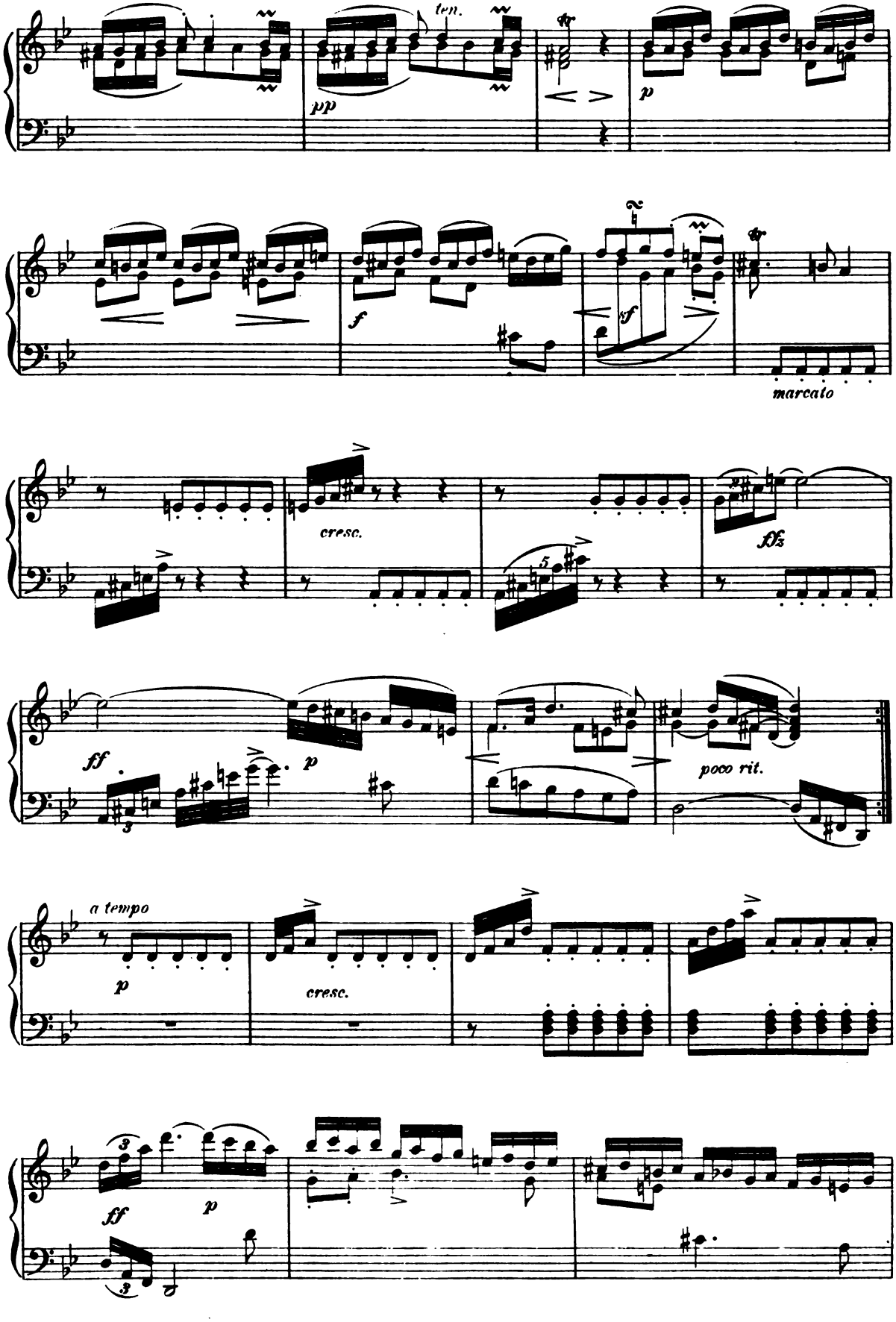

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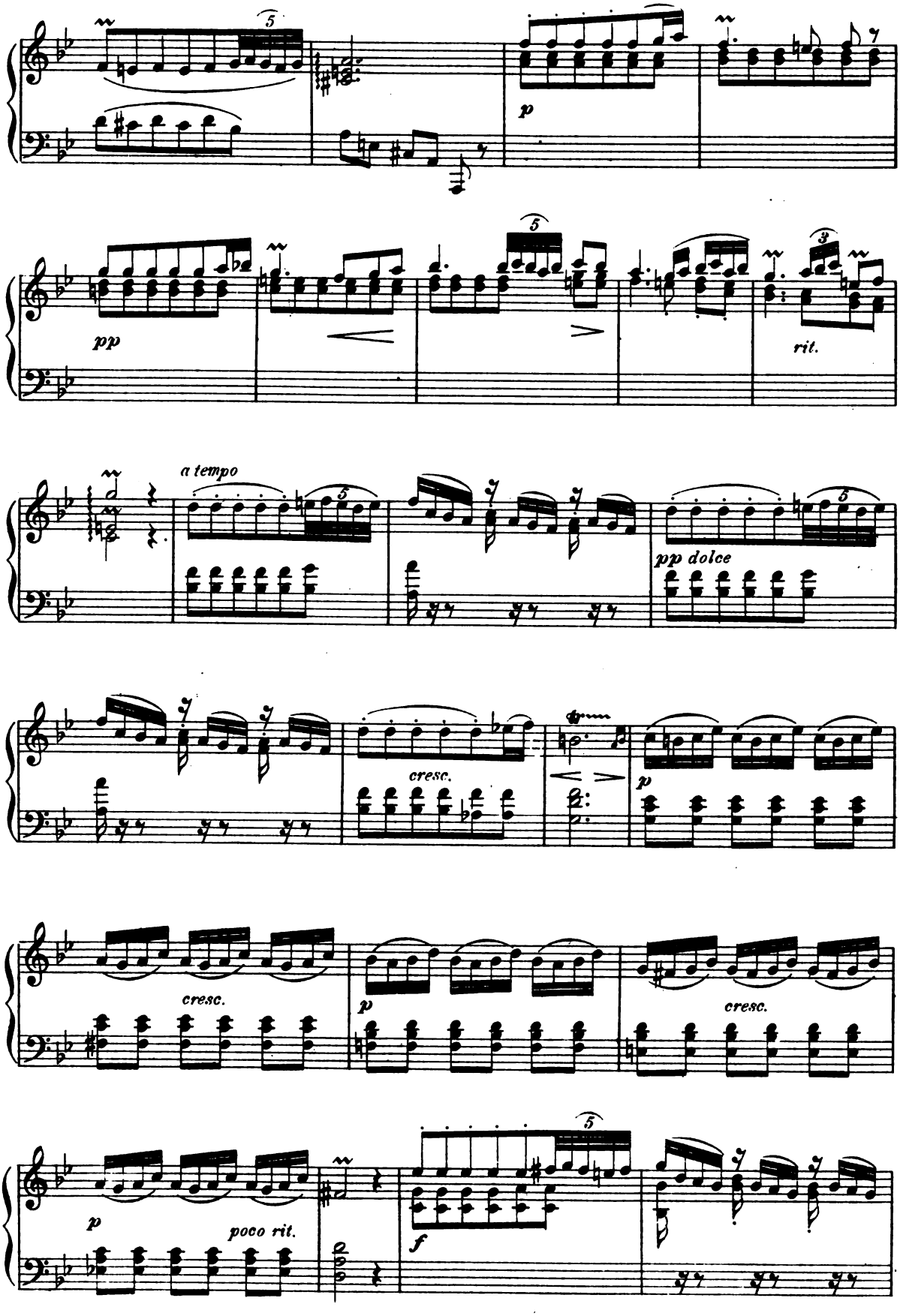

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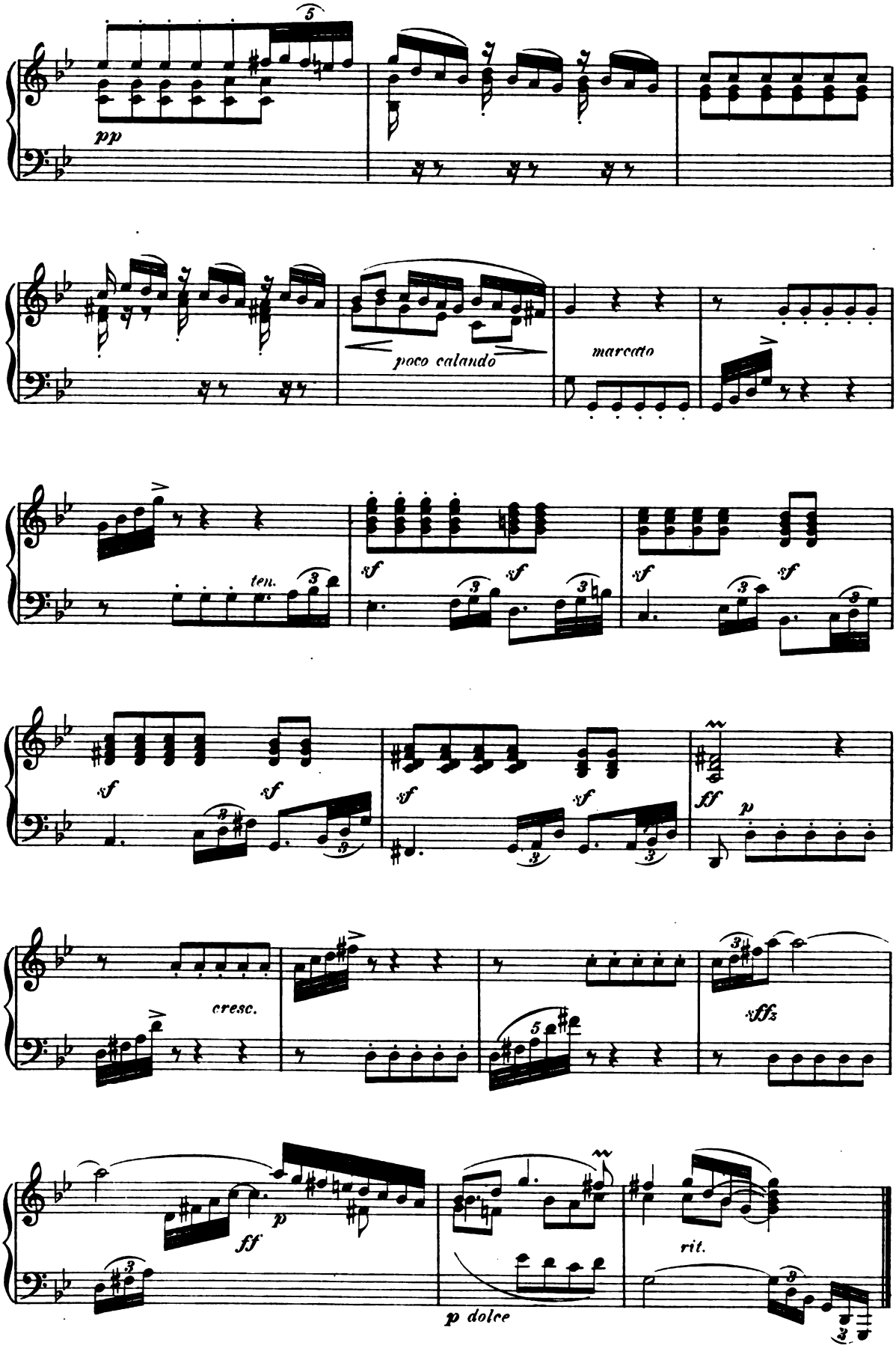

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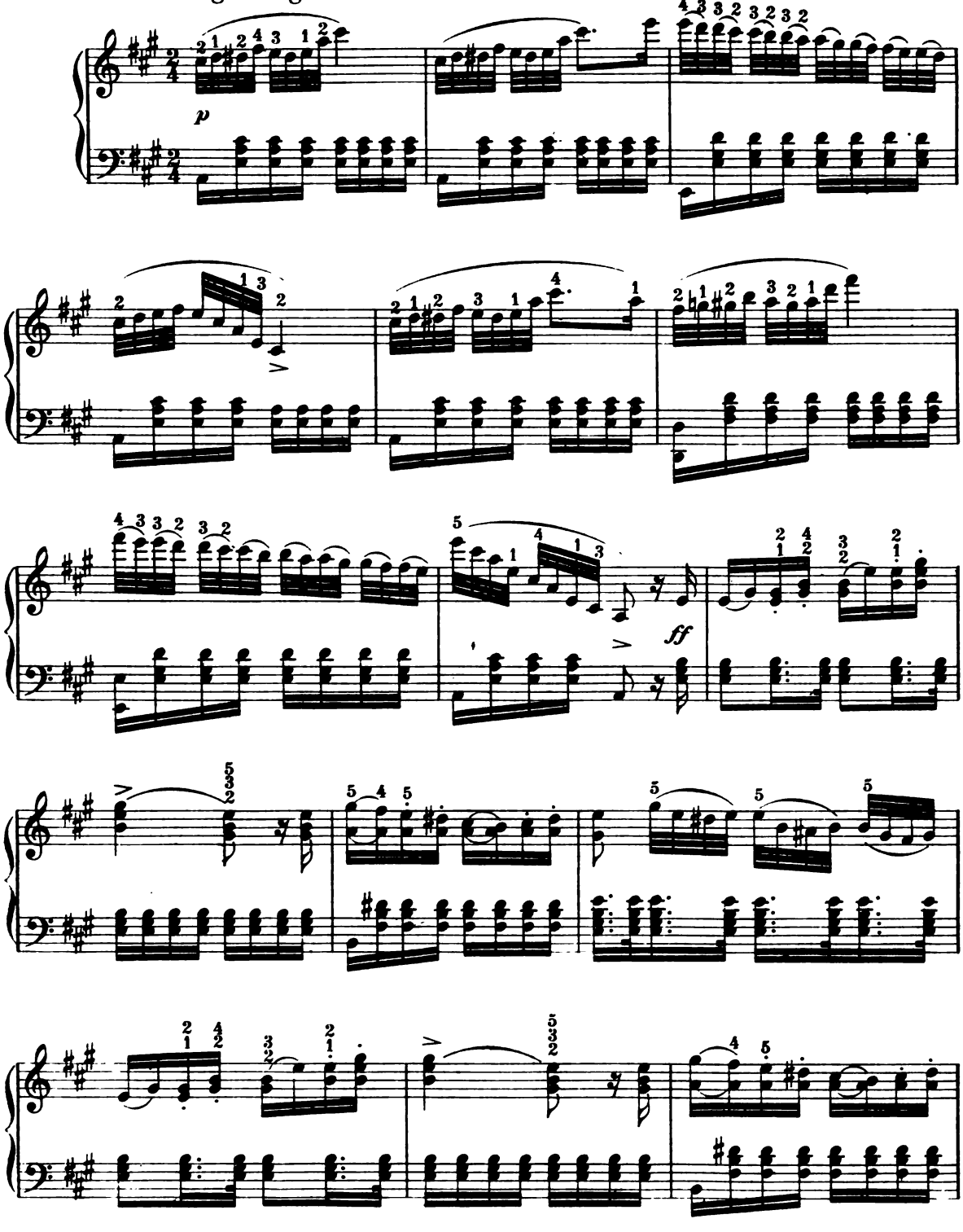
Chorus and Ballet

from the Opera

PRECIOSA.

C. M. v WEBER.

Allegretto grazioso.



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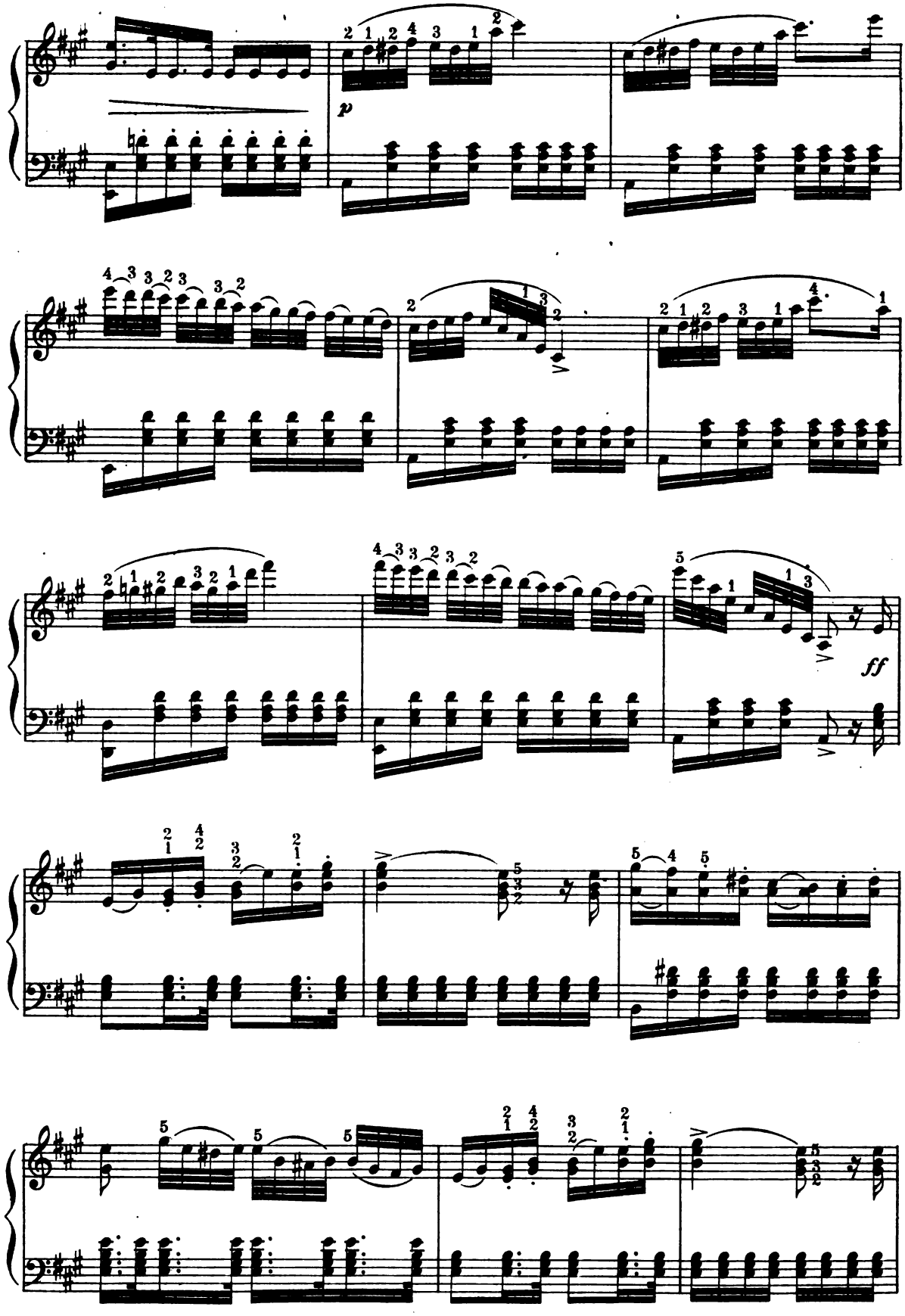

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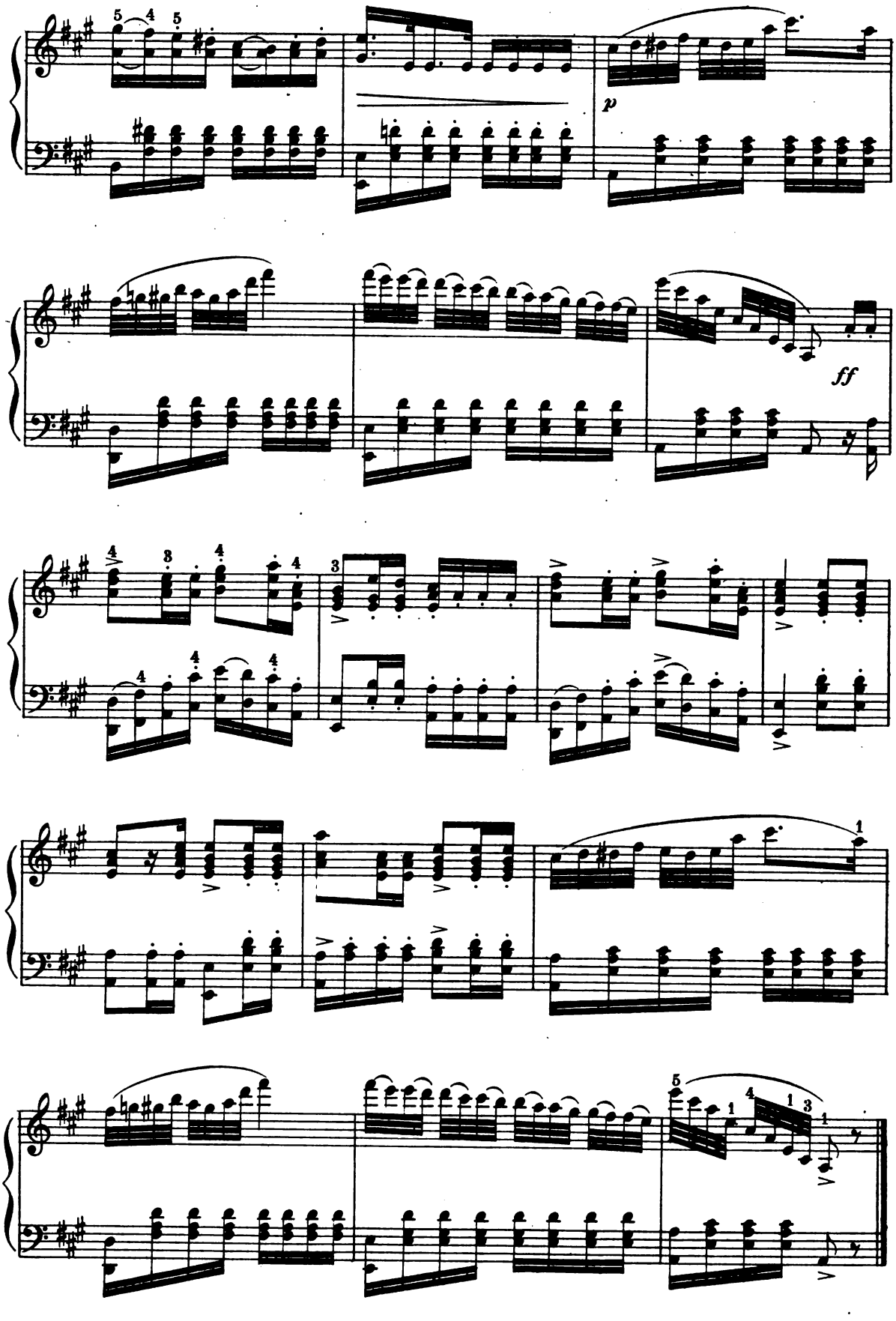

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